

# Billboard

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## CBS Demands Approval Of Import Flow

By ROMAN KOZAK

NEW YORK CBS Records has toughened its stand on the importation of its product into the U.S. It is claiming that, under the provisions of the 1976 Copyright Act, it has the exclusive rights in the U.S. to recordings released by its subsidiaries abroad. And it is threatening legal action against any importer or retailer selling imported CBS product without its authorization.

The exception indicates a CBS spokesman, would be if an act were signed to the copyright for the U.S. In that case, whoever does own that copyright would have the U.S. rights to that product. But most acts signed to CBS have worldwide deals, the spokesman says.

In a letter sent to its accounts, CBS asks them to call Barbara Ackerman in its legal department to check whether CBS has authorized the

(Continued on page 62)

## Urban Programmers Hit 'Suggestive' Song Lyrics

BILLO SACKS

NEW YORK Sexually explicit pop songs may be getting out of hand, according to the nation's top black and urban contemporary programmers.

"Yum Yum" by Nile Rodgers of Chic is the latest in a spate of "suggestive" pop singles that have met with a negative response from broadcasters. The tune, on the Atlantic-distributed Mirage label, employs the sort of street slang that, while born out of the blues tradition, is alienating programmers who feel that it overrides the boundaries of "good taste."

"There's a thin line between a broadcaster's responsibility and the issue of censorship," avers KACE-FM Los Angeles program director Alvin Miller, who served as the executive producer for the "Street Songs" LP by Rick James in 1981. "But I'm appalled that major labels have the nerve to bring some of this stuff around." Miller, who has

"passed" on the "Yum Yum" disk, says, "It's a personal affront when a promotion man knows that a record is controversial but tells me to add it 'at my discretion.'"

He and other programmers fear that the cumulative impact of such recent hits as "Nasty Girl" by Vanity Six, Marvin Gaye's "Sexual Healing," "Ya Mama" by Wyt Tackett, Berlin's "Sex (I'm A...)" and "Little Red Corvette" by Prince, undermine the integrity of black and pose a threat to the growth of the format. Yet the broadcasters acknowledge that they play these records, in edited versions or in their entirety, because of their reluctance to lose listeners to competing urban stations. But they say they are anxious to see major label executives exert greater influence when it comes to releasing "raunchy" lyrics.

"We're not trying to be cen-

(Continued on page 14)

## PolyGram Advances CD Bow; WEA Enters

By IS HOROWITZ

NEW YORK PolyGram Records has cut at least three months from the timetable for its introduction of the digital Compact Disc (CD) in the U.S. via a joint demonstration and test-marketing program with Magnavox.

The campaign will see Magnavox digital players, tagged at "about \$800" and PolyGram software carrying a suggested list price of \$16.95 go on sale this month in as many as 100 retail outlets across the country, well in advance of the full-scale rollout planned by PolyGram following the June Consumer Electronics Show in Chicago.

News on the European launch of the Compact Disc, page 3.

Further market acceleration of the laser-read disk and playback system comes with word from the WEA group of labels that they will participate in the European CD launch this month and will be prepared to supply disks early in this country as well, if demand warrants it. Warner Communications Inc. announced its

formal commitment to the new technology last week via a statement from Steven Ross, WCI chairman and chief executive officer, and the heads of all the company's recording operations.

There will be 35 titles in the initial batch of PolyGram recordings, comprising both classical and pop titles.

(Continued on page 60)

## RCA Tightens Returns Policy For Retailers

By JOHN SIPPET

LOS ANGELES Effective March 1, RCA is changing its return policy for accounts whose business is less than 51% wholesale. The label is dropping its returns allowance from 22% to 18% for such accounts.

Under branch marketing vice president Larry Gallagher's signature, RCA sent out three different

(Continued on page 18)

## - Inside Billboard -

- **COUNTRY RADIO PROGRAMMERS** and salespeople addressed a wide variety of topics at the 14th annual Country Radio Seminar, held Feb. 14-17 in Nashville. Complete coverage of the event appears on pages 6, 49-51.
- **EMPLOYEE BORROWING** at the 35-store 1-800 Pizza chain is coming under belated scrutiny from major suppliers. At issue is a longstanding company policy that allows clerks to borrow new LPs and tapes, and the chain to return them as defective. Page 3.
- **THE GRAMMY AWARDS** celebrated their 25th anniversary last week, and the ceremony was dominated by the group Toto, whose five-Grammy sweep matched Quincy Jones' triumph of last year and Christopher Cross' of 1980. Page 3.
- **THE PEACHES CHAIN** and its parent company, URT, recently held a \$4 million stock offering to raise capital for diversification. The offering sold out within five days. Retaining, page 25.
- **VIDEO SPECIALTY STORES** are cropping up all over the U.S. and Canada, and along with them is cropping up a controversy involving independent store owners who claim to be franchisers but aren't. Page 6.
- **SHIFTING BUYER PATTERNS** and an increase in the age of the average record/tape buyer are analyzed in a survey made public by the RIAA. The research comes from diary entries made between 1979 and 1981 by 13,670 consumers. Page 3.



**PAVARTI—GALA CONCERT AT THE ROYAL ALBERT HALL—Live! On CD!** All New! Experience the incredible of Luciano Pavarotti in concert as he sang at London's historic Albert Hall. The world's favorite tenor sings songs by Verdi, Puccini and Donizetti, and Pavarotti's classic rendition of Turina's Saramendo. Available on London Records digital LP and chrome cassette LDR/LD 71062. Contact your Polygram representative for details. (Advert/sonnet)



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# Toto Is The Big Story At 25th Annual Grammy Awards

By PAUL GREIN

from "E.T.," "An Officer And A Gentleman," "Rocky III," "Runners Of The Lost Ark" and "Chariot Of Fire." But, in an odd twist, "Charlotte" composer Vangelis did not win a Grammy, while saxophonist Ernie Watts did for a dance-oriented cover version.

Toto is only the third artist/producer to win the Grammy for producer of the year, following Steve Wonder ('76) and the Bee Gees ('78). Fittingly, the first winner in the producer category was Thom Bell, whose hit for the Spinners greatly influenced the sound and spirit of "Rosanna."

"Always On My Mind" upset the Toto handwagon by winning the song of the year award. It also won

as country song of the year, becoming the first time to win both prizes since Bobby Russell's "Little Green Apples" in 1968. "Always" is the second successive song of the year champ—following "Bette Davis Eyes"—to have been written years before it gained popular (and Grammy) recognition.

"Always" was previously cited as single, album and song of the year by the Country Music Assn. Alabama, which won the Grammy for country group performance, was also the CMA's choice in that category.

"Turn Your Love Around" was a surprise winner as best r&b song. Country Marion Gray's smash "Sexual Healing," "Turn" was co-written by Jay Graydon, Bill Champlin and Toto member Steve Luka-

cher. Graydon and Champlin previously teamed (with David Foster) to write 1979's best r&b song winner, "After The Love Has Gone." Foster was also a winner this year, for producing Geffen's "Dreamgirls" cast album.

Several winners this year increased already formidable Grammy totals. Sir Georgi Solti won his 19th classical award, pulling within one of Henry Mancini's long-standing record of 20 awards; John Williams upped his Grammy total to 14, Leonny Price to 12, Pierre Boulez to 11 and Herbert Perlmutter to 10.

Other repeat winners include Richard Pryor, who won his fifth award for best comedy album (pulling within one of Bill Cosby's record of six comedy Grammys, from 1964-'69) and Pat Benatar, who won her third straight award for female rock performance.

Country music, who won two Grammys in the first year of the competition in 1958, won his eighth award this year. Prizes also went to (Continued on page 66)

## Compact Disc Launched In U.K. PolyGram, Sony Formally Present System In London

By MIKE HENNESSEY

LONDON—The sooner the Compact Disc replaces the conventional black vinyl LP, the better, as far as I am concerned." So said Hans Gout, PolyGram's senior director, Compact Disc, at the Sony UK presentation here Wednesday (23) to launch the system in Britain.

Asked whether in view of PolyGram's substantial investment in analog recordings, the firm expected to phase CD in gradually, Gout said: "Not at all, as far as I am concerned, the sooner the old-fashioned disc becomes obsolete, the better."

Sony's launch of the system was pitched as a mass-market level move with top artists. Ian Anderson, Kenney Jones, John Lodge and Midge Ure in attendance to endorse it, and a concentration on CDs' popular reception to the exclusion of classical items.

British Phonographic Industry (BPI) chairman Chris Wright welcomed it as a system which could redirect people back to an appreciation of audio without the benefit of the video element. He agreed that CD made LP collections out of date, but expressed reservations that the system could provide excellent masters for pirate operators.

"We in the record industry would have liked to have a dialog earlier on in order to grasp the nettle and try to solve the problem," he said. "I am very worried about the possibility of a Compact Disc player being incorporated into a music cen-

ter with an integrated circuit and a cassette recorder."

Wright, however, admitted that he had made a cassette copy of a CD recording at home, had played it back, and was pleased to find that while the quality was good, it was substantially inferior to that of the disk.

## Suppliers Take New Look At Chain's Lending Policy

By SAM SUTHERLAND

LOS ANGELES—A long-standing but little-known employee borrowing privilege offered by Locomotive Pizza Inc. is undergoing a belated scrutiny from major suppliers. At issue is how the 35-store chain returns LPs and tapes previewed by its clerks, and whether that policy could prove a volatile precedent.

Jim Greenwood, president of the Glendale, Calif. chain, confirms that the basic premise behind the "borrow book" kept in its Southern California store has been in place since the formation of Locomotive. Clerks may borrow up to five albums or tapes each week, which are then returned to the store and processed as part of its regular returns cycle.

Far from concerning the policy, Greenwood says he's pleased with it. "It's not intended to curb pilferage, which it does accomplish, so much as to encourage store personnel to know the music better. In order to

offer better service to customers in the store, I want my clerks to be able to give the best possible information. Where the "borrow book" is (Continued on page 62)

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LOS ANGELES Toto dominated the 25th annual Grammy Awards, winning prizes for record, album and producer of the year. Group leader David Paich also won two awards for arranging the smash single "Rosanna," thus matching the five-Grammy sweep achieved last year by Quincy Jones and in 1980 by Christopher Cross. Only five other acts in Grammy history have won as many as five Grammys in a single year: the Bee Gees, Steve Wonder, Paul Simon, Roger Miller and Henry Mancini.

All but a few of this year's pop, rock, r&b and country Grammy winners were first-time recipients. These acts include such long-serving veterans as Lionel Richie, who finally triumphed after 18 unsuccessful nominations over the past five years as group member, songwriter, producer and film scorer. Other first-time winners were Sarah Vaughan (first nominated in 1959), Mel Torme ('62) and Marvin Gaye ('67), plus Cocker, Melissa Manchester, Barbara Mandrell and Roy

Clark. But perpetual bridesmaids Flion John and Diana Ross both lost again, John for the 13th time and Ross for the 12th.

Columbia led in label competition with 16 Grammys, including one for Australia's Men At Work as best new artist. This is the second year in a row that an act which was picked up from a label's foreign armady has won the new artist award: FMF's Sheena Easton similarly scored last year. Only two other international acts in Grammy history have been cited as best new artist: the Beatles in '64 and Lou Jones in '65 (Men At Work are, surprisingly, CBS' first act to win as best new artist since Robert Goulet was so saluted 20 years ago).

The continuing impact of motion pictures on the record and tape trade was reflected in Grammys for music



**PARTY PEOPLE**—Arista Records' Barry Manilow with a party in New York following the opening of his two-week engagement at the Uris Theatre. The singer is seen with actress Margot Fairchild, left, Pia Zadora, center; Mrs. Johnnie Benson; George Benson; and Arista president Clive Davis.

## ASCAP Sets New High With Total '82 Receipts

LOS ANGELES ASCAP's streak of new yearly highs remained unbroken as board member Ed Murphy revealed at a membership meeting here Wednesday (23) that total 1982 receipts climbed 10.7% to \$186,975,000 over 1981's \$168,404,000.

Reflecting the current domestic economic conditions, ASCAP's investments and membership dues slipped. The stock market funds dropped 13.1% to \$523,000 from the prior year's \$602,000. Dues fell 1.6% from 1981's \$574,000 to \$565,000. Overall, however, receipts from licenses, including symphonic and concert, escalated

13.8% to \$155,200,000 from last year's \$136,489,000.

Receipts from foreign societies virtually plateaued, with 1982's \$25,889,000 less than a percentage point up over 1981's \$25,820,000. Overhead, which includes salaries and expenses for the home office and 20 branches in the U.S., was \$35,251,000, up 8% from the previous year's \$32,464,000.

Overhead, when subtracted from total domestic receipts, provided a balance of \$123,815,000 for distribution, rising 10% over 1981's \$110,620,000. ASCAP last year distributed to members and set aside for (Continued on page 68)

## Survey Probes Disk & Tape Buyer Trends

By IS HOROWITZ

NEW YORK New evidence of shifting demographic buyer patterns and product preferences in a contracting market for recordings in the U.S. is provided in data made public last week by the RIAA.

The study, which buttresses statistically a number of widely held observations on industry marketing trends, comes from diary entries on actual purchases by a national panel of 13,000 consumers. It is conducted by NPD (National Panel Diary) Research Inc. The RIAA now just sponsorship of the study last year from (Continued on page 68)

originally commissioned the research.

Results cover the years 1979-81. As expected, the document says, factors as the rise of cassettes and the general aging of the average record buyer, if not by much more than a slight grayning of the temples.

The study will be a continuing effort, says the RIAA, with the results likely to gain in importance as long-term comparisons can be traced to a base year of 1979. Data for 1982 will be made public during the NARM convention next month, but early analysis is said to indicate continuation of trends already traced. Integrating the new base year of

1979 with previously published RIAA reports of manufacturer shipments of product, the new document shows shipments declining by 13 percentage points in units from 1979 to 1981, and by only two percentage

## Sweep For Jackson

LOS ANGELES—Michael Jackson stages a clean sweep of the No. 1 spots on Billboard's pop, black and dance charts, this week with "Thriller" and his smash hit "Billie Jean." Details in Chartbeat, page 6.

points in dollars. The latter amount, however, declines to about nine percentage points if inflation is factored in. Shipments to the record club/direct marketing sector, broken out by RIAA for the first time, show a drop of 14 percentage points in units and 24 points in dollars over the same period.

Cassette purchases as reported by the diary-keeping panel increased from 7% of all recording purchases in 1979 to 18% in 1981, and from 16% to 26% in direct marketing. Of all cassettes purchased in 1981, 23% were bought as gifts, up from 20% in 1979.

(Continued on page 70)



## Hot Product Status Report: March

Two albums are set for release in March by acts that reached gold or platinum with their last LPs. All are single-disk studio sets hitting for \$8.98. Albums delayed from a previous month's release in *italic* are marked with an asterisk.

Artist	Title	Label	Release Date	Format
Louis Clark & the Royal Philharmonic Orchestra	<i>Hunked On Classics III</i>	RCA	late March	medley
Jane Fonda	<i>Workout Record For Pregnancy, Birth &amp; Recovery</i>	Columbia	third week	exercise
(Al) Jarreau	Jarreau	Warner Bros.	March 23	studio
Joan Jett & the Blackhearts	(untitled)	Boardwalk	(tent.)	studio
Pink Floyd	<i>The Final Cut</i>	Columbia	third week	studio
Patrick Simmons	Arcade	Flektra	March 18	studio
Rick Springfield	<i>Living In Oz</i>	RCA	late March	studio
Whispers	<i>Love For Love</i>	Solar/Flektra	March 4	studio
The Who	Greatest Hits	MC A	March 31 (tent.)	studio
Robin Williams	<i>Throbbing Python Of Love</i>	Casablanca	March 7	comedy

## Pink Floyd Leads March Releases Albums Also Due From Jett, Springfield, Other Stars

By PAUL GREEN

LOS ANGELES—Pink Floyd's followup to "The Wall," the No. 1 album of 1980 on Billboard's year-end charts, leads the list of star releases due in March. Also expected: followups to platinum sets by Joan Jett & the Blackhearts, Rick Springfield, Al Jarreau and Jane Fonda.

Pink Floyd's "The Final Cut," subtitled "A Requiem For The Post War Dream," is described as a conceptual work about the post-World War II era. The album was produced by Roger Waters, with James Guthrie and Michael Komen. A 15-minute film has been prepared to promote the album.

"The Wall" was certified gold and platinum simultaneously (in March, 1980), a mark of immediate acceptance which also greeted Jett & the Blackhearts' "I Love Rock 'n' Roll" last April and Springfield's "Success Like a Spilled Me" last May. As new, as-yet-untitled Blackhearts album is "intensive" for late March, Springfield's "Living In Oz" is considered for the same time.

"Jarreau," Al Jarreau's followup in the smash set "Breakin' Away," is due March 23, the same time as "Jane Fonda's Workout Record For Pregnancy, Birth & Recovery." Fonda's "Arcade" went gold in October, 1981 and platinum a year later. Fonda's first "Workout Record" went gold last September and platinum in January.

The first solo album by Patrick Simmons of the now-defunct Doobie Brothers is pegged for a March 18 release on Elektra. Sim-

mons' former colleague Michael McDonald went gold with his solo debut last year on Warner Bros. The Doobies collected four platinum LPs.

Solo debuts are also due in the month by two members of groups which have yet to match in the '70s the platinum success they enjoyed in the '60s. Bad Company drummer Simon Kirke will bow March 25 with "Wild Life" on Swan. Chicago guitarist Nile Rodgers is set for March 11 with "Adventures In The Land Of The Good Groove" on Mirage.

Also in March, Casablanca will at long last deliver the followup to

Robin Williams' Grammy-winning "Reality: What A Concept," which went gold in August, 1979. The subsequent cancellation of Williams' TV series "Mork & Mandy" could impact on sales, though Williams remains popular. Another comedy set with big sales potential is Joan Rivers' "What Becomes A Semi-Legend Most," due March 23 on Geffen.

RCA will go to the well a third time with Louis Clark's "Hooked On Classics." The original "Classics" LP went gold and platinum simultaneously in January, and the second volume hit gold last September.

(Continued on page 68)

## Bee Gees Lose Lawsuit Over 'How Deep' C'right

By MIKE ROGGEVEEN

CHICAGO—An amateur suburban musician, Ronald H. Selle, whooped with joy and Robin Gibb yelled "It's live!" here Wednesday (22) when a federal jury decided the Bee Gees had infringed on a portion of Selle's song to write their smash hit "How Deep Is Your Love."

The Bee Gees' fans, who had packed the courtroom throughout the seven-day trial, reacted with cries of outrage when the verdict was read. The six-member jury deliberated for five hours before reaching its decision.

Selle, an antique dealer and church choir director, had sued the Gibb brothers, Barry, Robin and Maurice, saying they infringed on 12 bars of his song, "Let It End," and reworded them into their hit, which was used in the soundtrack of the blockbuster movie "Saturday Night Fever." Paramount Pictures, which produced the movie, and PolyGram Records, which distributed the RSO soundtrack, were also named in the suit.

The Bee Gees won their first Grammy Award in 1977 for their performance of "How Deep Is Your Love," the tune of which Selle claimed he wrote while shaving one morning in 1975. Selle, of Hazel Crest, Ill., copyrighted his song but never published it or produced it commercially. He testified that he sent 14 demo tapes to record and music publishing companies and that only 11 of these tapes were returned.

Although no evidence was ever

offered that the Bee Gees had access to Selle's song, his lawyer, Alan Engerman, contended the two songs were so similar the Bee Gees had to have heard it. Engerman said it was the testimony of Arrand Parsons, a music theory expert from Northwestern University, which convinced the jury.

Parsons testified that after comparing certain measures, it was his opinion "that the two songs have such striking similarities that they could not have been written independently of one another."

Each of the Gibb brothers took the witness stand to deny hearing Selle's song before composing "How Deep Is Your Love." Barry Gibb said he and his brothers wrote the song in 1977 while isolated in a French chateau.

Perhaps the most damaging testimony (Continued on page 68)

## Muni Receiving Martell Award

NEW YORK—Scott Muni, operations director and art personality at Metromedia's WNEF-TV here, receives this year's Humanitarian Award from the T.J. Martell Foundation For Leukemia & Cancer Research at the charity's annual dinner at the New York Hilton Hotel on May 21.

Muni, who joined Metromedia in 1967, is a member of the executive council of the T.J. Martell Foundation. For further information, contact Muniel May, director of development, at (212) 245-1818.



**LADIES' CHOICE**—MCA Distributing's national sales meetings, whereas some upbeat arias president at Bergamot, second from left, gets a squeeze play from two of his newest acts, both with the Permain label just signed to MCA. From left are Kati Moffatt, Lynn Anderson and Chuck Robinson. Permain's president/chairman, who also shares in the celebration.

## Executive Turntable

Ed Och's has been appointed special issues editor of Billboard, effective immediately. Och's, who has been assistant editor, is based in the Los Angeles bureau.

### Record Companies

CBS Records has appointed Marvin Cahn senior vice president of business affairs and administration in New York. He has been senior vice president of business affairs for the division since 1981 and joined the company in 1965. CBS has also named William Fox vice president of operations. He has been vice president on the staff of the deputy president of the CBS Records Group since 1980, and will continue his responsibility for CX development and as liaison with CBS Records International on manufacturing operations and coordination of CD activities. PolyGram Records in New York has appointed Lisa Rothblum senior attorney. She has worked in the litigation department of the law firm Greenbaum, Wolff & Ernst.

Cohn

Fox

De-Lite Records has appointed Joe Medlin sales director in New York. He has worked for the Polydor and Spring labels. Terry Sutter has been appointed district manager for Capitol Records in Chicago, replacing Larry Kravitz, who has been named vice president of international sales for Capitol Magnetic Products in Hollywood. Sutter headed Capitol's Dallas district prior to his promotion. Kravitz, who joined Capitol in 1971, has overseen Chicago brand operations since 1977.

Stan Layton has been named vice president of sales and marketing for Larc Records in Los Angeles. Layton, a former vice president of marketing for MCA Records, served in a similar capacity in his last position with Chrysalis Records. WEA International has named Dieter Deutsch staff writer in New York. He has held posts at the RCA, CTI and Z labels and has produced various compilation LPs for Columbia and RCA. The Benson Company in Nashville has made three appointments. David Spear has been named church marketing coordinator. Jan Binkley has joined the radio promotion staff, and Mike Gay has been promoted to telephone sales supervisor.

### Marketing

Linda Braz assumes promotion and advertising duties for Pacific Record & Tape for the northern California region. She joined PRT in 1979 and has worked in the sales department for the past year. P. Encinate Entertainment Corp., New York, has named Susan Fichtelberg vice president and director of export. She has worked for Record Haven Export and Galileo Music.

### Publishing

Belwin-Mills Publishing has appointed Arlene Fishback licensing manager after 10 years with the Harry Fox Agency, where she directed the television licensing department. She is based in New York.

### Video/Pro Equipment

Mort Kip, president of Warner Home Video, has resigned. A successor has not been named. Epyt, Sunnyvale, Calif., has named Michael Katz president and chief executive officer. He comes to Epyt, a computer game software manufacturer, from Coleco Industries, where he was vice president of marketing and director of corporate communications. Maxell Corp. of America has named Herb Matsumoto vice president and general manager of marketing and sales, a new post for the company, based in Moonachie, N.J. He was deputy manager of the marketing and international department of Hitachi-Maxell in Tokyo. Blair Vetter, Vetter Enterprises has appointed Lenaur Ringquist to the new post of executive vice president, creative affairs. Videovest Productions in San Francisco has named Kevin Molloy controller.

### Related Fields

Carter Moody joins the Country Music Assn. as editorial assistant in the organization's public information office. Based in Nashville, he was a staff reporter for Billboard there. Arthur Baker has been named president of Rainbow Programming Services, Woodbury, N.Y.

## Atari To Dismiss 1,700 Workers

SANTA CLARA, Calif.—The Atari division of Warner Communications is dismissing 1,700 employees, or a quarter of its California-based staff, and moving most of its manufacturing to Taiwan and Hong Kong, where it already has facilities, to lower costs.

The first 600 workers were terminated last week, with layoffs to continue through June. Workers at the video game and home computer areas are affected, as Atari is moving production of almost all game and computer hardware to the Far East. The \$200 advanced video game

(Continued on page 68)

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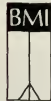




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## YEAR-END RESULTS

## 'E.I.' OK, Music Slow At MCA

LOS ANGELES—Steven Spielberg's adorable alien continues to dominate financial returns for MCA Inc., with continuing income from its "E.T." bonanza being cited as the primary force behind a \$25 million jump in fourth quarter earnings and an \$86 million increase in year-end earnings during 1982. In the process, flat performance from MCA's record and music publishing arm, similarly stagnant results for its retail division and a sharp plummet in its 1982 TV revenues were all but eclipsed by totals released last week.

For the year, net income boomed to \$178,196,000 or \$3.69 a share, as compared to \$89,788,000 or \$1.88 during fiscal 1981. Grosses climbed to \$1,587,618,000 for '82, from \$1,528,988,000 the previous year, while fourth quarter revenues were \$438,975,000, up from \$388,044,000 for the comparable quarter in '81. In the records and music publishing end, however, figures were considerably less dramatic. Year-end revenues and net earnings were both slightly down, with MCA reporting earnings of \$24,226,000 on gross revenues of \$165,933,000. This compares to fiscal 1981 earnings of \$25,216,000 on revenues of \$175,229,000.

This division's fourth quarter figures were roster, however, showing a slight decline in earnings. Year-end reduced revenues. Latter dipped to \$476,533,000 from \$497,445,000 for the same quarter a year earlier, but net earnings actually increased to \$57,878,000 from a comparable fourth quarter '81 performance of \$70,511,000.

Retail and mail order sales were only marginally better, with that division posting a slight increase, but MCA's TV sector weathered a much steeper loss, dropping to \$277,992,000 from \$367,516,000 in 1981.

Such slumps couldn't curdle the overall picture, however, as operating income, bounded to \$253,336,000 for the year, as compared to \$87,526,000 in 1981. Fourth quarter operating income likewise mushroomed, leaping to \$57,784,000 as compared to

\$12,494,000 for the same period in the previous year.

Good fortune did bring a price, however, in a corresponding boost in MCA's tax rate. Yearly rate rose to 35.6% from only 8.5% a year earlier, and quarterly rate jumped from 14.5% a year earlier to 40.7% for fourth-quarter 1982. That tax bite translates to a 1982 income tax of \$97,500,000, compared to \$8,300,000 in 1981, and fourth-quarter taxes of \$27,000,000, compared to \$2,400,000.

## Would-Be Vid Franchises Seen Crowding The Field

By EARL PAIGE

LOS ANGELES—New video specialty stores are exploding throughout the U.S. and Canada. Spurring much of this growth is competition between established franchisors and entrepreneurial independent store owners who claim to be franchisors but aren't.

This mushrooming activity puts established store plan marketers in a "Catch 22" situation, observers say: the established franchisors, adhering to stringent franchise rules, become prey to would-be franchisors who are either unaware of federal and state regulations or deliberately ignoring them. "We're being crucified," complains Robert Moffitt of the Los Angeles-based franchise operation Video Biz.

Officials of the Federal Trade Commission will not comment on whether the agency is looking into video store plan marketing. "We hope they are," says George Atkinson, pioneer store plan marketer, who says his Santa Monica, California Video Station firm was "singled out by the FTC as an example because we were the first and the largest."

Officials at the federal level and at state franchise regulating agencies supplying bilateral copies of regulations agree there is widespread confusion regarding franchise rules. For example, many

(Continued on page 28)

## 640 Attend 14th Annual Country Seminar

By KIP KIRBY

NASHVILLE — Executives from the ranks of programming and sales addressed such issues as three-in-one, abbreviated vs. tight playlists, AM's battle with FM, research and promotional plays and (for the first time) women in broadcasting at the 14th annual Country Radio Seminar, held at the Opryland Hotel here Thursday-Saturday (17-19).

Full seminar coverage on pages 49-51.

Paid registration was officially listed at \$40, which surpassed last year's total of 60 people. This year's seminar drew 100 general managers, 135 program directors, 34 music directors, 34 operations managers and 37 sales managers/programmers. Additional figures were supplied by students and broadcasters' spouses.

Keynote for Friday's opening session was delivered by Bob "Emerson" Hudson, with a presentation by Blore & Richman handling Saturday's address. The convention kicked off Thursday evening with a cocktail reception for artists and attendees. Present were Alabama, Crystal Gayle, the Osmond Brothers, Gary Murry, Jerry Reed, Joe Stampley, Ricky Skaggs, Sylvia and Wayne Jennings, among others.

With country radio now accounting for more than half of total U.S. air time, this year's seminar was geared even more directly toward education than past gatherings. See-

(Continued on page 51)

## Chortbeat Jackson And Q n View; The British Are Coming

By PAUL GREIN

Michael Jackson this week becomes the first artist in Billboard chart history to simultaneously occupy the No. 1 spot on the pop and black album and singles charts.

"Thriller" is the nation's top pop album for the second week and is No. 1 on the black chart for the sixth week of its second year. "Billie Jean" moves up to No. 1 on the Hot 100 and also tops the black chart for the fourth week. Added on the "Thriller" is No. 1 on the dance/disco chart for the seventh straight week.

And Jackson may soon add still more jewels to his chart crown. Both "Thriller" and "Billie Jean" stand to number two in the U.S. next week. The last time an artist had the No. 1 pop album and single and the No. 1 black single at one time was in July, 1979, when Donna Summer was hot with "Bad Girls." But the top black album that week was Teddy Pendergrass' "Teddy."

Sly & the Family Stone also topped the first three charts in December, 1971 with "There's A Riot Goin' On" and the hit "Family Affair," but the No. 1 black album at the time was Baebe Hayes' "Stallion." This week's No. 1 black album, however, revealed last week, added to "Billie Jean" to its programming lineup. The relatively few black acts who have previously received airtime on MTV have for the most part fallen into the reggae (Musical Youth) and rock (Tina Turner, Run-

DMC, Garfield Jefferies) realms. Thus the station's decision to add a mainstream black music smash (even if its mass audience appeal is by now rather obvious) is significant.

Also this week, Quincy Jones joins the select group of producers to re-

(Continued on page 68)

## NUMEROUS NATIONAL DEBUTS NEAR

## Music Picks Up Steam On TV

By LAURA FOTI

NEW YORK — The latest trend in television is music—be it on cable, on network or syndicated. At least a dozen shows are going on the air nationally in the next couple of months, or are being offered to syndicators. In addition, numerous local shows have sprung up.

All the new music programs (except one) share the use of record company-supplied video clips as part of their mix, but there are limitations. Some, particularly the local shows, also offer live talent, including unknown bands, record ratings and studio dancers. The national shows, go even further, with special hosts, interviews, trivia and giveaways. Here's a rundown on what's coming on.

• "Radio 1990," five half-hour evening shows a week on USA Network, produced by ATI Video, which also produces "Night Flight"

for the channel, beginning March 14.

• "We're Dancin'," a syndicated half-hour show aimed at teenagers, premieres on MTV on Saturday afternoons for two weeks in March, with future production planned. The series is produced jointly by MG Films/Perin Enterprises and NBC.

• "Rock'n'Roll Tonic," formerly "In the Midnight Hour" (Billboard, Dec. 18), goes on the air the third week of March, replacing "Saturday Night Live" in four major markets and on other channels in other markets. The 90-minute show currently is scheduled to run 26 weeks; it's a joint venture of Alive Video and Marshall Arts.

• "The Rock'n'Roll Show," a pilot of which aired last fall, is scheduled to start on a syndicated summer replacement in June. The one-hour

\$5.98 LIST

## PolyGram Launches Kiddie Line

NEW YORK — PolyGram Records launches its \$2.98 line Parachute Kiddie Line in March with 13 albums under five different logos. While PolyGram branches will handle the line via music retail accounts, A.A. Wonderland Records has been named to sell the catalog to "pure" toy and educational markets.

The releases include five albums under the Pyskyk logo, two under Ritchie Kitch, four Hot Dude, two Captain Cooke and two Rainbow 4 Stars.

According to Rick Blewiese, vice president of marketing for PolyGram, marketing plans call for "tremendous tangential support" on all fields from companies that are licensing these projects for other albums, including toys, clothing, sheets and pillows, etc. This year, Parachute will be releasing more Pyskyk and Ritchie Kitch albums, plus albums from Sham Lews and Sweet Pickles. Blewiese promises Parachute will "go head to head with existing children's record companies in terms of advertising, merchandising and marketing."

## Come With

## Pay Channel's Demise Raises New Questions

By LAURA FOTI

These are hardly the best of times for the cable business, but they're certainly interesting for those of us observing from the outside. The inability of the Entertainment Channel to succeed as a pay service raises a host of questions regarding "quality" programming and how much viewers are willing to pay to watch channels they perceive as different, but not necessarily better, than free or basic cable is fare.

When the cable pay industry was getting off the ground 10 years ago, it was widely believed viewers would be willing to purchase a variety of services, each specializing in a different area. While a few pay channels, most notably Home Box Office, have managed to attract a wide audience and, hence, become profitable—their revenues—have eluded others.

The verdict? Well, as Arthur Taylor put it in 1973 when he was president of CBS-TV, people will never pay for what they can get free. Taylor might have listened to his own advice 10 years later, when, as chairman of the Entertainment Channel, he attempted to win pay-TV subscribers with a channel offering little beyond what's available for free.

Sure, the Entertainment Channel had "Sweeney Todd," and a number

of other noteworthy programs. But it had no coherent image, and often seemed to be scrambling to fill its 24 hours a day. Running "The Associates," an unsuccessful but high-quality network series, only added to

(Continued on page 60)

## Entertainment Channel Ends Pay Operations

NEW YORK — The Entertainment Channel has failed, as a pay-TV service, to attract a significant number of subscribers, and will cease programming March 31 after loss estimated at \$34 million. However, Entertainment Channel chairman Arthur Taylor says a new, advertiser-supported version of the channel will be introduced this spring.

In a related development, RKO/Nedelander, which supplies programming to the channel, has split and will continue producing Broadway shows for cable only on a project-by-project basis. The Entertainment

(Continued on page 60)

series is produced by Somach/Nelson Productions, which also produces "Hot Spots" for USA Network.

• "Breakout," a 60-minute pilot show for a weekly series based on the British rock scene, is available from Unicorn Video Music Ltd., headed by Jurgen Kordulietz, who produced the show.

• "The Houghton-Worth Show" as a Music Magazine" is produced by a newly formed foundation known as the Music Magazine Foundation for Education and Community Film, headed by album cover photographer Jim Houghton, who developed the show to further his photography business. The half-hour show will air on Saturday afternoons beginning April 2, on about 60 or 70 stations, a spokesman estimates.

• "Black Music Today," produced and directed by Tommy London, that complex, half-hour

(Continued on page 30)

**PETER ALLEN.**

**NEW YORK.** (OCT. '82) 60,000 FANS PAY \$35 A TICKET TO SEE HIM TURN RADIO CITY MUSIC HALL INTO A SPECTACULAR 10-DAY EVENT.

**HOLLYWOOD.** (FEB. '83) "ALLEN TEARS THE ROOF OFF THE OLD PANTAGES."—L.A. TIMES



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## Virgin Gets On Videgame Bandwagon

LONDON—The Virgin group has had a new subsidiary, Virgin Games, in its corporate mix. The move reflects the stated belief of chairman Richard Branson that "it will be long before the computer software market is bigger than the videocassette sector."

The new firm is in the market for "programs with a difference," Branson says. Its games will be compatible with the following home computers: Apple II, Commodore 64 and VIC 20, Dragon, ORIC 1, Sinclair ZX Spectrum and Texas Instruments 99/4A.

Heading the Virgin subsidiary is Nick Alexander, who organized the launch of ThornEMI home computer software in the U.K. and North America. Alexander says, "There are already 750,000 home computers in Britain. That's 4% of all homes and will over three times what the tally was just a year ago. There's industrywide anticipation of an even more dramatic growth rate by the end of 1983."

Alexander continues: "We plan to fend off American challenges in the computer games market. We're showing new and aggressive sales techniques, because it's an industry that has to use them in its growth out of the mail order media columns into the high street."

## Leader Of U.K. Liberals Endorses Blank Tape Levy

LONDON—David Steel, leader of Britain's Liberal Party, has come out in favor of the music industry's plea for a levy on blank tape to help compensate for the home taping boom and added that the law of copyright is "a ghastly mess."

Steel, speaking at the Music & Video Week awards luncheon here, insisted that British creative artists "deserve a much better deal than they would be likely to get from the proposals set out in the government's Green Paper on copyright reform." This consultative document, published in 1982, came out against the idea of a levy.

The time for reform is now long overdue," Steel said. "It has been 10 years since the Whitford Committee reported on the matter. We keep hearing the government intends reforming the law. However, it fails to get the formula anything like right, certainly in that Green Paper, which is a most disappointing document."

He continued, "Today's technology in the music and film industries can't even be compared with what existed in the 1950s and 1960s. Yet it is the 1956 Copyright Act which remains the prime governing statute."

Steel said there would be "dire consequences" in the absence of protection of those involved in creative work, adding, "Piracy in whatever form attacks the very heart of the recording and film industries."

"We hear from this government that industry generally can't recover their investment in a satisfactory level of investment. Yet the absence of a more far-reaching copyright law is self-preventing companies from launching new initiatives and taking commercial risks."

The music industry, Steel said, is not short on initiative and enterprise but could not achieve sustained success "without a proper legislative basis." He said piracy was such a massive problem it couldn't be solved by purely national terms, but only by international harmonization of existing laws.

## 3% JUMP POSTED IN 1982

# German Electronics Trade Up

By WOLFGANG SPARK

HAMBURG—Seen against the backdrop of a poor national economy, the West German consumer electronics industry is decidedly optimistic about its 1982 full-year results, with a retail turnover of some \$5.5 billion, up 3% on the previous year. That is the broad outline of the

analysis offered by the German electrical/electronic manufacturers' group ZVEI, though some late foreign trade statistics are still to be included.

The video recorder sector provides an almost unbroken success story, with sales up some 42% over the previous year to a total of 1.1 million units, including high German-produced and imported hardware. It is estimated that just 10% of German households have video equipment, and the industry anticipates further last growth this year. One aspect of VCR business causing concern, however, is pricing, with Japanese suppliers slashing prices in an effort to eliminate competition and inevitably hitting the profitability of the German industry.

A drop in retail prices in some consumer electronics lines kept 1982 growth in check, but at the same time provided worthwhile bargains for the consumer. Specialist dealers in radio and television equipment expanded their share of the electronics marketplace, up some 4% over the previous year. That is seen as a cause for optimism.

Despite the fact that there are color television sets in more than 80% of German households, this sector continues to show growth. The report emphasizes that stereo television demand has stimulated the market. Of the total of 2.5 million tv

sets sold last year in West Germany, both imports and domestic production some 800,000 were equipped to project multi-channel sound. And 90% of the stereo sets sold were in the biggest size range.

Yet only a few stereo programs are available in this country through the two-channel ZDF network, while the one-channel ARD network has no stereo output at all. Sales are further boosted, though, by the eclectic capabilities of many color sets.

German manufacturers sold 4.09 million color tv sets in 1982. Exports moved up slightly last year, from 1.94 million units to 1.98 million.

The German electronics industry sold \$58.000 VCRs on the domestic market last year and exported roughly 300,000. And there was a slight dip in audio sales to roughly \$2 billion, although audio ranges still account for some 45% of the total consumer electronics market here.

The trade group stresses a constantly growing appreciation at consumer level of new technological developments and adds: "Customers are clearly prepared to pay the higher price that technical progress demands." The group adds that political and administrative obstacles "must not impede that progress, and that the broadcast-acting networks 'must be encouraged to produce programs using the new communications technologies.'"

## CBS Germany Says CX System Is Doing Well

FRANKFURT—CBS here is reporting good response to its CX noise reduction system. The label says disk sales have totaled 750,000 units since the 1981 Berlin International Music and Video Fair.

Main thrust since then has been to improve the system and reduce prices, and to cement contacts with Telefunken and Teledec, the first CX licensees. With new hardware from a number of firms, CBS executives are now predicting not only that CX will survive, but that it will secure a market breakthrough.

Reporture director John Lanchester says the company is looking for quality instead of quantity in its general release policy. "This approach worked out perfectly last year, which was a year of national success for us, with new wave newcomers Nena topping the singles charts with their first release and other new wave acts like Spill and Markus scoring gold disks." Begged success story last year, though, was the "Rock Classics" album by opera singer Peter Hofmann, which stayed at No. 1 for several weeks and has since gone platinum.

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## BLACKLIST Despite Threats, Artists Continue To Accept South African Bookings

By SL ZANNE BRENNER

JOHANNESBURG—Threats to blacklist artists who visit South Africa and its neighboring so-called "independent" states are frequently emblazoned in media headlines in this territory. But the question being repeatedly asked is, how seriously do performers themselves take these threats?

Spanish balladist Lluís Iglesias, one of the biggest solo record sellers in Europe in the past few years, recently completed a series of concerts in front of capacity audiences at the Sun City Superbowl in Bophuthatswana, and he paid a return visit. Performing at the same venue for one night was Sergio Mendes and his Brasil '88 outfit. While Mendes' visit was for a private charity function, he too has indicated he will be returning.

Mendes denied here that he had experienced any pressures not to visit this territory. His stance is evidenced by the fact that, after his one-nighter, he went straight into the South African Broadcasting Corp.'s television studios in Johannesburg to accept a TV program.

The agreement with SABC-TV was signed prior to the group's arrival. After spending a whole day in television studios, Mendes accompanied a TV crew to Cape Town, where he was filmed on the beach and at some of the historic wine farms in the Cape Province.

Mendes said here that he was "impressed" with the facilities at Sun City, and that he anticipated a return visit this spring, linked with the release of his latest album, "Sergio Mendes."

Next on the agenda at Sun City is British singer-actor David Essex, booked for a four-date visit at the end of March. Gerry Bosman, head of light entertainment at SABC-TV, who instigated the Mendes program, has said that an outside broadcast will be a film event at the superbowl. This would be, says Bosman, the first such link-up for English-language television since Sun City's inception as a key venue some 18 months ago.

It's also been announced here that Frank Sinatra, who opened the Superbowl, is to return in May to host and perform at an international hoving extravaganza at that venue which will go out live to U.S. television audiences.

Sinatra's group, which has already successfully played the venue, is set for a return visit near Easter. Following the hand in is Barry Manilow, who is set to open there on April 23. The group has been reported here that Rod Stewart's on-again, off-again tour will be very much on sometime this year.

Many observers here feel that the vast sums of money being offered to artists to come to South Africa are likely to offset any blacklist threats. Others remain cynical about

the effectiveness of such threats, regardless of the money involved.

Prior to a controversial but low-key departure, black American singer Sharon Redd, who was to tour South Africa proper, snubbed those opposed to her visit. "I am a blacklist," she told local reporters. "Being black is a status not a crime."

However, after just three performances in Durban to reportedly full houses, Redd flew quietly out of South Africa before completing her national tour. There has been no comment here about the precise reason for her departure from Ronnie Quikell, the promoter involved. The singer's local record company representatives at CCP, an independent arm of FMI, are said to be "investigating the matter."

Ironically, Redd was booked to replace her counterpart Miltie Jackson, who reportedly declined to come here because her concerns and gigs in the U.S. have suffered because of her many visits to this territory.

If blacklisting is not having the desired effect, however, there are certain artists who are surely perturbed to take prearranged. Advertisements for a Welsh male choir currently on a South African tour have baffled the group at the Famous Jokester. The posters feature an asterisk plus the sentence: "Jones is the assumed name of choir members to prevent United Nations blacklisting."

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# Nostalgia, Gallahee In At WDCM-AM

By BILL HOLLAND

WASHINGTON—This city's WDCM-AM has cut programming ties with its sister station, WDDC-FM, and is turning to an adult "nostalgia" format spearheaded by veteran radio personality and former WASH-FM morning man Eddie Gallahee as morning host.

The announcement of the change, which will end two years of simulcasting AOR rock, came last Friday (18) when WASH-FM, which is now being programmed by Bill Tanner (Billboard Jan. 22), announced that Gallahee had been offered the WDCM job and had asked to be re-

leased from his current contract. Gallahee is a Washington radio institution, and considered to be the best known single personality in the market, especially with the 35 and over audience. He had worked for 24 years at WTOP as an evening host, when the morning man was Arthur Godfrey. He has been on the air for 38 years, the last 14 with WASH.

The changeover at WDCM will occur March 1, when the station will begin using Toby Arnold's "Unforgettable" format of music from the '40s, '50s, '60s and '70s, but Gallahee will not come aboard until March 1, after fulfilling his WASH commitment.

Don Davis, WDCM vice president of programming, explained the change as "very simple: AM radio is not being listened to by the younger audience when it's available on FM." Davis said he was "delighted that someone as strong and well-known as Eddie Gallahee" will spotlight the new programming.

WASH station manager Bill Kunkel said that "we'll all miss him around here, on the air and off," but admitted that "I swallowed hard when I gave it."

As a part of the hat-not always common among market competitors—WDCM's Davis referred to the straightforward and friendly WASH announcement of Gallahee's decision to leave as "very classy, the way they always do things." Davis also said that Gallahee will "have a lot of input into how his show will be set up" when he moves over in March.

By ROLLY BORNSTEIN

It's up and running: Mike Joseph's newest "Hot 101" outlet, KITS, made its debut in San Francisco last Friday (18) at 9:30 a.m. Shortly thereafter, Mike named Jeff Hunter, p.d. of the Entercom facility, Hunter, who comes to the station from the p.d. post at San Diego/Tijuana's XTRA, also handles morning drive. On the subject of consultants, Klenn Media has resigned WESC-FM, Greenville, S.C. and added Austin's KJLB to its client roster.

Now that Alan Sneed is firmly en-

## Solk Upped At WLUP Chicago

CHICAGO—Greg Solk is the new program director at "The Loop" (WLUP), replacing Tim Kelly, who resigned last week. Solk, a six-year WLUP veteran, was formerly assistant p.d.

Kelly's resignation came as a surprise to WLUP general manager Jim DeCarlo, who had offered to promote him to the position of station manager.

Meanwhile, the morning madness continues with Johnathan Brandmeier. The former KZZP Phoenix morning man, who joined the Loop on-air lineup on Valentine's Day, has successfully fought an injunction to keep him off the air—though his former employers, over alleged contractual violations.

# Vox Vox

## Joseph's KITS Is On The Air

scoused again at Atlanta's WKLS, the full-time AOR lineup is set with Steve Mitchell from music and the Bearman from afternoon teaming up for the "Bearman & Mitchell" show. Morning morning man Mark McCain moves into the midday slot with his former co-host Filene Kinnel, leaving the station. Afternoons are handled by John By Bryant from Sneed's former hang-out, KSRR Houston, and evenings and overnights remain the same, hosted by Rick Anderson and Tim West respectively.

Tes Meyer is upped from sales manager to vice president and general manager at WXXK (103.4) Nashville. Longtime Nashville music industry figure Ron Bledsoe, who owns the facility, licensed to Gallatin, had been g.m. If Tex's name sounds familiar, you might remember him from his programming days at WGOW Chattanooga, or his music days with Bartell.

Moving back to the Miami/Ft. Lauderdale area as assistant p.d. might be the station's new hire, Trammie Watts, who had been up the coast at Tampa's Q105. And moving up at Affiliated Broadcasting is WAIV Jacksonville g.m. John Winkler, who became station vice president in charge of West Coast operations for Affiliated, while WAIV sales director Leonard Bolton moves into Winkler's former job. Moving across the street, George Howard, who programmed Tampa AOR WYNF until last fall, is the new p.d. at WQXM, replacing Brad Messick, who left the Plough station after only four months.

Sandusky is moving. The firm's change of address cards will read from Denver to Los Angeles, which means Tony Brooks, who heads the eight-station AOR chain, will be relinquishing his g.m. chores at KBPI/KNUS, Sandusky's Denver outlets.

On the rise in Los Angeles at KACE are Cal Shields, Alton Miller and E.Z. Wiggins. Shields is upped from p.d. to operations manager, while Miller moves from assistant p.d. and music director into the p.d. slot, and Wiggins, who had been Miller's assistant, takes over the music director chores at the urban FM owned by Willie Davis.

Looking for a p.d. gig, or maybe a p.d. post of the above are available as Kid Curry has resigned his p.d. post at San Antonio's KTSA and Dave Anthony has left that position at Denver's KHOW. Maybe

you'd rather be a talk show host? Then talk to Charlie Van Dyke. He's looking for a new city to host his morning slot on Harte Hanks' KOY Phoenix since Michael Dixon has gone on to greener K-HB pastures in San Francisco. • Harte Hanks, by the way, has agreed to sell its Memphis beautiful music outlet, WEZL, to Fine-

(Continued on page 21)

## WHAS Louisville Names Nugent

LOUISVILLE—Dennis Nugent is the new p.d. at this city's AC mainstream 50,000-watt clear channel WHAS. Nugent, who most recently was assistant p.d. at Tall's WTVN Columbus, fills the vacancy created when former p.d. Jerry David Malloy was named director of special projects.

"Obviously I'm excited," says Nugent. "Not only is WHAS a phenomenal facility, and Louisville right now is a real competitive market, but I grew up listening to Louisville radio 80 miles up the river in Tell City, Ind."

"We're sorry to see him go, but what a great opportunity," says WTVN p.d. Jack Fitzgerald, who has launched the proverbial "nationwide search" for Nugent's replacement.

## 'Winds' Theme Puts Bonneville In Disk Business

LOS ANGELES—For some time Bonneville Broadcasting System has been recording its own music under the name of Les de Arcevedo, the company's a.k.a. director, for distribution to its radio clients. Now Bonneville is recording it for mass commercial. The firm has just completed and sold the first commercial recording of the theme from the recent TV blockbuster "The Winds of War."

According to Bonneville chairman John E. Patton, "The televised 'Winds of War' theme was first seen edited on Sunday, Feb. 13, or Monday we cleared the rights and Les wrote his arrangements; on Tuesday our orchestra recorded the music; and less than 24 hours later 'The Winds of War' theme was broadcast to all our satellite subscribers."

Later that week an agreement was reached with the publisher, Famous Music, and Applause Records, which is pressing the disks and plants in-store distribution immediately.

—KERC IS TOP STATION

## Top 40/AC Winners Named

KERC San Francisco has been named Billboard's major market top 40/AC station of the year, while KERC p.d. Gerry Cagle receives the major market p.d. of the year award, and Dancin' Danny Wright, who was with Seattle's KBNQ at the time of the competition and now, does afternoons at WGCL Cleveland, was named our winner personality of the year award. This completes the announcements of the winners in Billboard's 1982 radio competition.

The secondary market station of the year, top 40/AC category was won by Durham-Raleigh's WDGC, with a dual award going to WDGC's Barry Kahrns and WFLY Norfolk p.d. Jerry Parsons. Top Air personality of the year in that category is Rick Robinson of WYRV Memphis.

In the small market competition, the awards went to WKSQ Elsworth/Rampart, Me. for station of the year, and North Dallas, Tex. for station of the year, and Gary Allen of WKLI Angola, Ind. for personality of the year.

## Staff Buys Gavin Report

SAN FRANCISCO—The Gavin Report, the well-known music trade weekly that has been sold by founder and publisher Bill Gavin to the members of his editorial staff. Purchasers are Ron Fall, Elma Greer, Betty Hollars, Dave Shuler, Lisa Smith, Keith Zimmerman and Kent Zimmerman.

Gavin, 75, started the publication 35 years ago and has never deviated from his policy of not accepting advertising. The trade has prospered solely on its large subscription base and will continue to do so, according to Fall, the Gavin Report's new publisher. Fall, who joined the trade in 1975 as associate editor, has been managing editor since 1980.

# Protections WMAL Plans 'Gross' Parade

Washington may soon have an annual parade as famous as the Mardi Gras in New Orleans, or, perhaps more telling, Pasadena's Doo Dah affair, if WMAL radio personalities have anything to do with it.

They're planning a "Gross National Parade" April 10 from M Street, west of the White House, into Georgetown as a fund-raiser for the rehabilitation of the Anthony Bowen YMCA. It's the brainchild of afternoon host Bill Trumbull and Chris Core, who promise to give "the parade the same" as he talks to their opinions and display their sense of humor.

They're off to a good start. Early GNP entries include "The Bureaucracy Brigade," featuring ranks of government workers marching through entangled red tape, a precision charade drill team called "The James Watt Conservation Corps," and "The Nancy Reaganettes," a group of haton twirlers dressed in red designer suits.

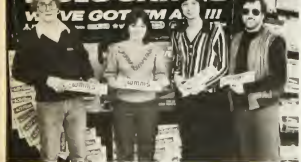
"Turn it down!," dear old Dad was fond of yelling. "All that crap sounds like the same." Was he talking to the next John Cougar or Ted Nugent? The morning team of Jim

Johnson and George Baer at WRIF-FM Detroit solicited answers from the parents of those and other rock notables when they debuted their newest morning drive feature, "Wam Are You Going To Grow Up And Get A Real Job?" on Valentine's Day. The weekly spot is heard at 6:15 a.m. and 8:15 a.m.

Lifestyle-oriented prices including 10-pc. bikes, free groceries, and telephone rates and heating bill payments are the crux of WRIF-FM Chicago's latest "Free Ride" campaign, designed to promote non-stop music programming. The AOR station is drawing listener postcards at random each day, the winner has 30 minutes to call the Hefel outlet to claim the prize. Earlier this month, a seven-day Caribbean cruise and a six weekend for two were awarded.


WBZ Boston air personality Dave Maynard is benefiting from the exposure of a series of television spots chronicling the misadventures of the popular morning man. So far he's survived a fire, a bolt of lightning and a fall from the AC station's "Traffic Cop." Now to viewers in Beantown can witness Maynard survive a blinding blizzard to exclaim: "hattered but undaunted." Piece of cake. The exposure takes over the second spots, which were designed by producer William Aydelott and utilize special effects from Destin Productions in New York.

—LEO SACKS



**SUPER BOWLERS**—Man The Cat, second from left, midday jogger for WMMB-FM Cleveland, later a break during the "Activation Super Bowl Tournament" hosted by the station and Grapevine Records and Tapes of Akron. The air personality, who won the contest's m.v.p. award, is shown with Chuck Kinney, left, sales rep for Activation; Grapevine general manager Gail Haas; and Jim Marchysky, director of marketing and promotion for WMMB.


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**abc rock radio network** 

MICK JONAS OF FOREIGNER PHOTOGRAPHED BY PUCK DIAMOND

THE KING BISCUIT FLOWER HOUR IS PRODUCED BY DBI BROADCASTING



## Washington Roundup

By BILL HOLLAND

As expected, the Senate has passed this session's version of the Broadcast Deregulation Act of 1983. The bill, which the Senate Commerce Committee unanimously voted out of committee Feb. 15, passed the entire Senate two days later. All eyes are now on the chairman of the House Communications Subcommittee, Tom Wirth (D-Colo.), who blocked movement of the legislation last session but in recent months seems to have reconsidered deregulation—at least for radio.

Roberta Wenter, Wirth's press secretary, when asked if the Congressman had reevaluated his position on broadcast deregulation issues, replied, "That's right. We're planning to take a much more detailed look at deregulation than we could last session, because so much time was taken up with AT&T (non-broadcast) issues."

If the House follows the Senate's lead, legislation would codify recent

FCC deregulatory measures. Community needs ascertainment, commercial length and number rules, program log requirements and compulsory public affairs and news shows have now all been repealed or modified by the Commission. It would also provide longer license terms, automatic renewals for stations not in violation of the law, and end the lengthy comparative renewal process. However, there is no date set for hearings, and indications are that it might be late spring before any are scheduled.

Wirth will still tangle with radio broadcasters over his often-stated intention to help bail out public broadcasting with the proposed spectrum fees under which commercial broadcasters would pay the government for the extended term licenses they would receive under deregulation, a notion opposed by the National Radio Broadcasters Assn. But the future looks a lot rosier in Washington for radio broadcasters than it did at this time last year.

The FCC has released totals for radio stations on the air nationwide as of Jan. 31. The Commission lists 4,646 AM stations, 3,779 FM stations and 1,244 public noncommercial FM stations.

The FCC Review Board has affirmed an initial decision granting the application of Merit Broadcasting Corp. for a new station on 106.1 at Burney, Calif., and denying the competing application. The Commission said Merit is entitled to "a substantial and decisive preference for diversification" because the company has no other broadcast interests.

The Commission has upheld an April, 1982 decision by its review board that grants the application of Casey Broadcasting Co. for a new FM station on 93.5 MHz in St. Mary's, Ga. and denied the competing application.



**BENEDICT CHEER**—Chuck Buell of KPFL-FM Denver enjoys one of the triple benefits as the *Majorie* stations morning man with some of the cheerleaders he helped to select for the Denver Gold Song of the New United States Football League.

## Urban Programmers Hit 'Suggestive' Song Lyrics

Continued from page 1

sor," states Charles Warfield, vice president and general manager of latter City Broadcasting, whose properties include WLSL-FM New York, WLBS-FM Detroit and KGFJ Los Angeles. "But urban stations have to be concerned with the type of music we're getting. During the recent full book it seems like we saw even more explicitness than in the past."

Warfield, who refused to support "Ya Mama" because "it was a turn-off to our audience," says he feels that radio stations have a responsibility to their listeners, and that record companies must share in that responsibility. "The problem, of course, is that when there is demand for a piece of product, you play it. "Moral and values" differ from station to station, notes Barry Rich and his programs, WAFB-FM New Orleans. "This is the Bible Belt, and our owner, Ed Muntz, is a very moralistic and church-going person," he says. "He doesn't want to win ratings sweeps at the expense of consuming kids. You bet we edited 'Nasty Girl' and won't play 'Yum Yum'."

Joseph Tamburro, the WDAS-FM Philadelphia program director, concurs. "It's so frustrating to do the right thing," he opines. "Listeners are so fickle. When they want to hear something, they'll go where it's being played. I have a moral obligation to my listeners, but I'm trapped at the same time. I wish the labels would get it together. It would make my job a lot easier. The flak provoked by records like 'Nasty Girl' can be devastating."

Miller, who says that KACE never played "Nasty Girl," asserts that stations "neglect their own code of ethics" when they let "kids dictate what records to play." He remembers the

release of Donna Summer's "Bad Girls" from the "disco" era as one of the first songs he refused to play because of its sexually explicit message. "Listeners from listeners can and should influence programming decisions," he adds.

WRKS-FM New York tells its listeners that "you hear it first KISS." But program director Barry Mayo says that he's proud he did not "break" the Vanny 6 hit. "I was the last one to play it because it crosses the line," he explains. "It just went too far in terms of explicitness, to the point where we opened the phone lines one morning and asked our listeners for their opinion."

"Radio is like television, it can't be a baby-sitter," says Steve Harris, program director of KRLL-FM Houston. "A parent has to address his responsibility to his child. But I'm not a pornographer, and 'Nasty Girl,' to me, is a pornographic radio." Harris, who took "Ya Mama" off the air after receiving listener complaints, wonders "if editing is accomplished" by eliminating sexually suggestive disks. "If it sounds like it's going to be trouble, I try and stay away from it," he says, adding that if "the trend continues," he foresees the day when "parents tell their kids that they can't listen to the radio anymore."

Some other programmers, such as Sunny Joe White of WKXS-FM Boston, are comfortable with the contemporary lyric climate. "The fun is only beginning," he feels. "Our society has come of age and kids know what sex is all about. It's a side of life that's very real. Records like 'Nasty Girl' can be fun. The idea is to mix them with megawatt music like 'I Am Somebody' by Glenn Jones. The labels should ensure that balance."

## New On The Charts

KEVIN ROWLAND DEXY'S MIDNIGHT RUNNERS

"Come On Eileen"—☆

Kevin Rowland admits that he is surprised at the "speed and intensity" of the chart success of "Come On Eileen," the buoyant first single from Dexy's Midnight Runners' "Too-Rye-Ay" LP for Mercury. "We experienced a lot of prejudice in England," says Rowland, a Britisher of Irish descent. "But we're cutting through here, and it's a very personal achievement."

Rowland, whose 10-piece group concluded a brief domestic tour in San Francisco Feb. 19, downplays

the differences between Dexy's first album, the 1969-soul-oriented "Scarborough Fair/The Young Soul Rebels," and the current effort, whose melange of fiddles, accordions, and banjos dramatically contrast with the electronic, pop trend. "There was more anger in the first records," he says, "much like kicking a wall. On the second we use a greater variety of traditional instruments, as opposed to influences, and the effect is like breaking through it."

A musician's life is a charmed existence, he acknowledges, and Rowland views himself as "the luckiest man in the world. But for God's sakes," he insists, "don't call me a working class hero, please!"

## Most Added Records

The week's five most added singles at Billboard's reporting stations in each of four formats.

Title, Artist, Label	% of Billboard's radio panel adding record this week	% of Billboard's radio panel now reporting record	Key stations adding title this week include
HOT 100			
1 "Beat It," Michael Jackson, Epic	24%	35%	KRTH-FM, WKXS-FM, WXXX-FM, WCAU-FM, WQXI-FM, WZCZ-FM
2 "Der Kommissar," After The Fire, Epic	19%	56%	WLS-FM, WNBC-AM, WRQX-FM, KOAQ-FM, KRSP-AM, WBSB-FM
3 "Change Of Heart," Tom Petty & the Heartbreakers, Backstreet	17%	48%	KCPX-FM, KNBQ-FM, WHYY-FM, KBQF-FM, WPHD-FM, WBBQ-FM
4 "Take The Short Way Home," Dionne Warwick, Arista	17%	41%	KRSP-AM, KNBQ-FM, WBZZ-FM, KDWB-AM, WBBN-FM, WBBQ-FM
5 "Whirly Girl," Oxo, Geffen	15%	44%	KUBE-FM, KOAQ-FM, KHTR-FM, KHFI-FM, WTRY-AM, WZYQ-FM
BLACK			
1 "Try My Loving," Kiddo, A&M	24%	49%	WJMO-AM, WQAK-AM, WLOK-AM, WUFO-AM, WDSB-FM, WTMP-AM
2 "If You Wanna Get Back Your Lads," Pointer Sisters, Planet	23%	24%	KRNB-FM, WLOK-AM, KOKA-AM, WUFO-AM, KPOP-FM, WERD-AM
3 "I Just Gotta Have You," Kashfi, Arista	19%	75%	WCIN-AM, WKTU-FM, KOKY-AM, WLOK-AM, KDIA-AM, WJNR-AM
4 "Never Say I Do," Cliff Dawson & Renee Diggs, Boardwalk	19%	57%	WERD-AM, WHNC-AM, WAFL-FM, WLOU-AM, WUFO-AM, WGLI-FM
5 "Sticky Situation," Tyrone Brunson, Believe In A Dream	19%	38%	KOKY-AM, WQAK-AM, WBOK-AM, WTLC-FM, WJNR-AM, WJAW-AM
COUNTRY			
1 "Common Man," John Conlee, MCA	46%	50%	KMPS-AM, WHK-AM, WIRE-AM, KRXY-AM, WMC-AM, WSOQ-FM
2 "More & More," Charley Pride, RCA	42%	42%	KMPS-AM, KIRK-AM, KRYX-AM, WPLD-AM, KYET-AM, WTSO-AM
3 "I Still Love You In The Same Ol' Way," Mac Banay, Columbia	36%	38%	KIRK-AM, WIRE-AM, KRYX-AM, WSOQ-FM, KRAK-AM, WTSO-AM
4 "Touch Me (I'll Be Your Fool Once More)," Tom Jones, Mercury	30%	57%	WLSL-AM, KYOO-AM, KWDJ-AM, KYVG-AM, WIRE-AM, WSOQ-FM
5 "Save Me," Louise Mandrell, RCA	24%	67%	KYVG-AM, KRAK-AM, KYOO-AM, WIL-AM, WCLM-AM, WOYK-AM
ADULT CONTEMPORARY			
1 "Take The Short Way Home," Dionne Warwick, Arista	16%	58%	WYFR-FM, WBAL-AM, KHTR-AM, WAFB-FM, WTCI-AM, WAIA-AM
2 "Minimum Love," Mac McAnally, Geffen	14%	17%	KPLZ-FM, WLTA-FM, KUKA-AM, WSLI-AM, KYNV-FM, WDEF-AM
3 "Whatever Happened To Old Fashioned Love," B.J. Thomas, Cleveland International	12%	25%	KMBZ-AM, KUDD-FM, KSL-AM, KYNV-FM, KRQD-AM, KSEL-AM
4 "Emic Meate," Jeffrey Osborne, A&M	11%	35%	KKUA-AM, KSL-AM, WGY-AM, WBT-AM, KOL-AM, KCRG-AM
5 "Old And Wise," Alan Parsons Project, Arista	11%	28%	KUDD-FM, KUKA-AM, WTCI-AM, KWAY-FM, KABL-AM, WZLX-FM

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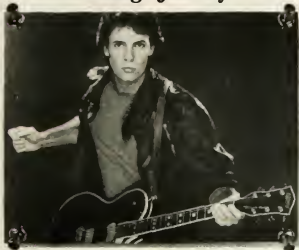
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# Singles radio ation™

Continued from opposite page

• **WEATHER** (San Francisco) -  
• **TOP BOLD** - Country from A to Z  
• **THE BOLD** - Country from A to Z  
• **THE BOLD** - Country from A to Z  
• **THE BOLD** - Country from A to Z

• **WNYX-FM (Miami)**  
(Miami) -  
• **THE BOLD** - Country from A to Z  
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• **WJAX-FM (Jacksonville)**  
(Jacksonville) -  
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• **WQXW-FM (Meridian, Mississippi)**  
(Meridian, Mississippi) -  
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## DOWN-HOME COUNTRY IN DENVER

# Tradition's On The Air At KBRQ

By RAY PAGE

LOS ANGELES—As time when country music is becoming steadily urbanized and homogenized, there is still a place for traditional down-home country and the place right now is Denver, says Jack Stricklan, n.d. of KBRQ-AM-FM. He directs music at both two-year-old stations, which are part of the Empire chain.

Stricklan says Great Empire is now the largest U.S. country chain, with nine of its 10 stations in the West. This means, if the other seven Empire outlets follow Stricklan's lead, a lot of exposure for local and traditional artists not charting regularly.

Evidence that KBRQ takes its role as keeper of the traditional country flame seriously is the fact that one of Empire's stations is KWKH-AM Shreveport. "That's where the Louisiana Hayride originated all those

years," Stricklan points out. Currently, the one station in the chain not doing this is KRMK-FM.

KWKH's Shreveport counterpart, otherwise, three AM-FM combinations mirror KBRQ's operation. K1-D Wichita, KTTS Springfield, Mo., and KXVN Omaha. Stricklan is not unashamedly traditional. He declares that records are still judged individually on their merits. But KBRQ-AM's format is unusually deep from the most contemporary to Bob Wills. "We're one of the new county stations programming album cuts," says Stricklan. Comparing the two stations, Stricklan says KBRQ-FM tends to be more contemporary. "It's called '105 Country,'" he notes. As an example, some artists like Bob Seger would be dayparted on "5." Some records might be just a little too country for all times of the day on FM.

There is no such thing as dayparting on AM. To illustrate that no record is "too country," Stricklan notes that he's programming "The Jukebox Never Plays Home Sweet Home" by Jack Green, an artist who is not found on a lot of charts. KBRQ is also open to new, local acts. Just now, solo act Pete Rockwell and groups Dawson and Cheyenne are on KBRQ's 68-day play list. "It's a man in the only one near any national chart action."

"Stations become jaded about exposing local acts, which become falsely labelled as local. We put them on if the sound is there," Stricklan says. He also gives local acts an extra shot on the list if they need national exposure.

Stricklan, who says Mo'Nasty, George Strait and Gene Watson epitomize the kind of sound KBRQ

(Continued on page 41)

## Box Jox

Continued from page 12

Joe Folger is the new music director at Sandusky's KEGI in Dallas. Folger, who also handles afternoon drive on "The Eagle" is no stranger to Sandusky, having worked at the chain's KBPJ Denver prior to joining Minneapolis' KQRS. ... Doug Brannan, music director and midday performer for KNIX-AM in San Francisco, resigned. Brannan, who will also serve as assistant music director for both country facilities.

KLOS has hired those part-timers, Tommy Hedges has been selected for Frank DuSant's jobs on Los Angeles ABC AOR outlet from CBS LA FM, KNN, and Westwood One, and Rita Wade comes to the station from Anaheim's KEZY. Across town, Jeff Serr moves from nights at KMGW to new pull-down 4 to 8 p.m. and China Smith does 8 to midnight. ... KBBB-Denver has a new G.M. Ray Meines, who will also continue in the sales manager post he's held since replacing late September, who will replace Er Wren, plans no changes in the station's "big band and ballads" format.

Dale Parsons, operations manager at WLTY Norfolk, has a 10 a.m. to noon opening. Two hours' wait. The catch is there's quite a bit of production. According to Dale, you at least have to know what the razor blades are for. Nikki Wine has been tapped to replace director of special projects for Goodhouse Communications, a multi media firm headed by Billboard's Mike Harrison. Prior to joining Goodhouse in 1981, Wine produced "Weekend's American Top 40" wrote Drake-Chenault's "History Of Rock 'n' Roll," and hosted a weekly talk show on KHTZ in Los Angeles. ... San Francisco Chronicle sports columnist Louis Cohn can now be heard on the "Camel" there, doing his often heated commentaries

weekdays at 7:50 a.m. and 5:50 p.m. on Century's KML.

Dave Ross is the new p.d. at WNGO production, moving from the production director post at Dover, N.H.'s WOKQ. ... Vesta Millard is the new midday performer at New Rochelle's WYON, coming from Ribba County. ... Bob White leaves WBFF-FM, Grasonville, Md. to join WNAV-FM, Annapolis as assistant p.d. and morning personality. ... Chuck Nolen

moves from part-time into the afternoon slot at WAAT-FM, Worcester.

After several "almosts" over the years, Beasley Broadcasting has made a deal to sell its Savannah properties. WKBN/WSGF. The buyers are Burbank Broadcasting and Garrett Radio, who own stations in Pennsylvania, West Virginia and New York. ... Congrats to KBBE's morning drive jock Weaver. Tomorrow, who has been selected Houston's radio personality of the year by the local chapter of AWKT.

## Yesterday's Hits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

### POP SINGLES—10 Years Ago

1. Killing Me Softly With His Song, Roberta Flack, Atlantic
2. Loving Spoonful, Warner Bros.
3. Last Song, Edward I. Bean, Capitol
4. Cade's Eye, The J. Geils Band, RCA
5. Cade's Eye, The J. Geils Band, RCA
6. You're So Vain, Carly Simon, Elektra
7. I Wanna Dance With Somebody, Philadelphia International
8. Rude, Sade, A&M
9. Rude, Sade, A&M
10. Rude, Sade, A&M

### POP SINGLES—20 Years Ago

1. Walk Like a Man, Four Seasons, Decca
2. Baby Baby, Don't Leave This Way, The J. Geils Band, RCA
3. Rhythm Of The Rain, Cascades, Valiant
4. Hey Paula, Paul & Paula, Philips
5. I've Got A Feeling, The J. Geils Band, RCA
6. Hey Paula, Paul & Paula, Philips
7. Hey Paula, Paul & Paula, Philips
8. Hey Paula, Paul & Paula, Philips
9. Hey Paula, Paul & Paula, Philips
10. Hey Paula, Paul & Paula, Philips

### TOP LPs—10 Years Ago

1. Don't Shoot Me I'm Only The Piano Player, Elton John, RCA
2. Secrets, Carly Simon, Elektra
3. Secrets, Carly Simon, Elektra
4. Secrets, Carly Simon, Elektra
5. Secrets, Carly Simon, Elektra
6. Secrets, Carly Simon, Elektra
7. Secrets, Carly Simon, Elektra
8. Secrets, Carly Simon, Elektra
9. Secrets, Carly Simon, Elektra
10. Secrets, Carly Simon, Elektra

### TOP LPs—20 Years Ago

1. The First Family, Vaughn Meader, Cadence
2. My Son, The J. Geils Band, RCA
3. My Son, The J. Geils Band, RCA
4. My Son, The J. Geils Band, RCA
5. My Son, The J. Geils Band, RCA
6. My Son, The J. Geils Band, RCA
7. My Son, The J. Geils Band, RCA
8. My Son, The J. Geils Band, RCA
9. My Son, The J. Geils Band, RCA
10. My Son, The J. Geils Band, RCA

### COUNTRY SINGLES—10 Years Ago

1. The Lord Knows I'm Drinking, Cal Smith, Decca
2. The Lord Knows I'm Drinking, Cal Smith, Decca
3. The Lord Knows I'm Drinking, Cal Smith, Decca
4. The Lord Knows I'm Drinking, Cal Smith, Decca
5. The Lord Knows I'm Drinking, Cal Smith, Decca
6. The Lord Knows I'm Drinking, Cal Smith, Decca
7. The Lord Knows I'm Drinking, Cal Smith, Decca
8. The Lord Knows I'm Drinking, Cal Smith, Decca
9. The Lord Knows I'm Drinking, Cal Smith, Decca
10. The Lord Knows I'm Drinking, Cal Smith, Decca

### SOUL SINGLES—10 Years Ago

1. Love Train, J. Geils Band, RCA
2. Love Train, J. Geils Band, RCA
3. Love Train, J. Geils Band, RCA
4. Love Train, J. Geils Band, RCA
5. Love Train, J. Geils Band, RCA
6. Love Train, J. Geils Band, RCA
7. Love Train, J. Geils Band, RCA
8. Love Train, J. Geils Band, RCA
9. Love Train, J. Geils Band, RCA
10. Love Train, J. Geils Band, RCA

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TELEPHONE \_\_\_\_\_

## CURRENT AND CLASSIC AIRCHECKS!

Special feature: 10-15 minutes of current and classic hits from the 1950s, 1960s, 1970s, 1980s, 1990s, 2000s, 2010s, 2020s, 2030s, 2040s, 2050s, 2060s, 2070s, 2080s, 2090s, 2100s, 2110s, 2120s, 2130s, 2140s, 2150s, 2160s, 2170s, 2180s, 2190s, 2200s, 2210s, 2220s, 2230s, 2240s, 2250s, 2260s, 2270s, 2280s, 2290s, 2300s, 2310s, 2320s, 2330s, 2340s, 2350s, 2360s, 2370s, 2380s, 2390s, 2400s, 2410s, 2420s, 2430s, 2440s, 2450s, 2460s, 2470s, 2480s, 2490s, 2500s, 2510s, 2520s, 2530s, 2540s, 2550s, 2560s, 2570s, 2580s, 2590s, 2600s, 2610s, 2620s, 2630s, 2640s, 2650s, 2660s, 2670s, 2680s, 2690s, 2700s, 2710s, 2720s, 2730s, 2740s, 2750s, 2760s, 2770s, 2780s, 2790s, 2800s, 2810s, 2820s, 2830s, 2840s, 2850s, 2860s, 2870s, 2880s, 2890s, 2900s, 2910s, 2920s, 2930s, 2940s, 2950s, 2960s, 2970s, 2980s, 2990s, 3000s, 3010s, 3020s, 3030s, 3040s, 3050s, 3060s, 3070s, 3080s, 3090s, 3100s, 3110s, 3120s, 3130s, 3140s, 3150s, 3160s, 3170s, 3180s, 3190s, 3200s, 3210s, 3220s, 3230s, 3240s, 3250s, 3260s, 3270s, 3280s, 3290s, 3300s, 3310s, 3320s, 3330s, 3340s, 3350s, 3360s, 3370s, 3380s, 3390s, 3400s, 3410s, 3420s, 3430s, 3440s, 3450s, 3460s, 3470s, 3480s, 3490s, 3500s, 3510s, 3520s, 3530s, 3540s, 3550s, 3560s, 3570s, 3580s, 3590s, 3600s, 3610s, 3620s, 3630s, 3640s, 3650s, 3660s, 3670s, 3680s, 3690s, 3700s, 3710s, 3720s, 3730s, 3740s, 3750s, 3760s, 3770s, 3780s, 3790s, 3800s, 3810s, 3820s, 3830s, 3840s, 3850s, 3860s, 3870s, 3880s, 3890s, 3900s, 3910s, 3920s, 3930s, 3940s, 3950s, 3960s, 3970s, 3980s, 3990s, 4000s, 4010s, 4020s, 4030s, 4040s, 4050s, 4060s, 4070s, 4080s, 4090s, 4100s, 4110s, 4120s, 4130s, 4140s, 4150s, 4160s, 4170s, 4180s, 4190s, 4200s, 4210s, 4220s, 4230s, 4240s, 4250s, 4260s, 4270s, 4280s, 4290s, 4300s, 4310s, 4320s, 4330s, 4340s, 4350s, 4360s, 4370s, 4380s, 4390s, 4400s, 4410s, 4420s, 4430s, 4440s, 4450s, 4460s, 4470s, 4480s, 4490s, 4500s, 4510s, 4520s, 4530s, 4540s, 4550s, 4560s, 4570s, 4580s, 4590s, 4600s, 4610s, 4620s, 4630s, 4640s, 4650s, 4660s, 4670s, 4680s, 4690s, 4700s, 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## Rock Albums &amp; Top Tracks

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## Rock Albums

## Top Tracks

WEEK ENDS 3/12	ARTIST—New Artist	WEEK ENDS 3/12	ARTIST—Old Label
1	4 JOURNEY—Frontiers, Columbia	1	5 JOURNEY—Separate Ways, Columbia
2	5 DEE LEPPARD—Pyromania, Mercury	2	4 DEE LEPPARD—Pyromania, Mercury
3	11 BOB SEGER—The Outlandia, Capitol	3	2 BOB SEGER AND THE SILVER BULLET BAND—Even Now
4	8 TRIUMPH—Never Surrender, RCA	4	9 STYX—M. Rabbits, A&M
5	13 DURAN DURAN—Rio, Capitol	5	18 DURAN DURAN—Rio, Capitol
6	15 THE PRETENDERS—Back On The Chain Gang, Sire (45)	6	12 SCANDAL—Goodbye To You, Columbia
7	15 3 THE GREG KINN BROS.—Kungwary, Berkeley	7	16 GORDON LARRING—Twilight Zone, 21 Records
8	9 MC DUCKER—Bandaid, Geffen	8	11 TRIUMPH—A World Of Fantasy, RCA
9	5 BRYAN ADAMS—Cuts Like A Knife, A&M (45)	9	6 MC DUCKER—Something To Get For, Geffen
10	7 RED RIDER—Never, RCA	10	12 DURAN DURAN—Hungry Like The Wolf, Capitol
11	17 SCANDAL—Scandal At Usual, Columbia	11	19 TONY CUREY—I Won't Be Home Tonight, Rushmore
12	16 MEN AT WORK—Business As Usual, Columbia	12	14 THE GREG KINN BROS.—Jazzpazz, Berkeley
13	17 TOM PETTY AND THE HEARTBREAKERS—Long After Dark, Backstreet	13	20 THE PRETENDERS—My City Was Gone, Sire
14	15 GOLDEN EARRING—Cal, 21 Records	14	21 THE PRETENDERS—Back On The Chain Gang, Sire
15	17 PAT BENATAR—Get Nervous, A&M	15	13 NIGHT RANGER—Don't Tell Me You Love Me, Boardwalk
16	12 SAMMY HAGAR—Lick Ben, Geffen	16	22 V. MENAGERIE—Burning Heart, Atlantic
17	18 NEIL YOUNG—Trans, Geffen	17	7 MEN AT WORK—Be Good Johnny, Columbia
18	21 THE FLUX—Shattered Room, MCA	18	6 RED RIDER—Power, Capitol
19	22 ERIC CLAPTON—Wash Your Face In Carolina, Warner Bros. (45)	19	20 THOMAS DOLBY—She Blinded Me With Science, Capitol
20	18 FRODO BAGGINS' Going On, Atlantic	20	21 MEN AT WORK—Underground, Columbia
21	16 PHIL COLLINS—Heel I, Must Be Gone! Atlantic	21	28 DICK'S MIGHTY ROBINSONS—Come On Eileen, Mercury
22	6 TONY CUREY—I Won't Be Home Tonight, Rushmore (12 inch)	22	5 FRODO—I Know There's Something Going On, Atlantic
23	24 MISSING PERSONS—Spray Session, M. Capitol	23	17 NEIL YOUNG—M. Soul, Geffen
24	23 VAN DER BEEK—Van Der BEEK, A&M	24	5 TRIUMPH—Never Surrender, RCA
25	15 NIGHT RANGER—Down Patrol, Boardwalk	25	4 RED RIDER—Honor Rock, Capitol
26	5 THE DOLBY—She Blinded Me With Science, Capitol (12 inch)	26	15 THE RED RIVER SKIES, MCA
27	40 U2—New Year's Day, Island (12 inch)	27	21 BRYAN ADAMS—I'm Ready, A&M
28	6 DICK'S MIGHTY ROBINSONS—You Say, Mercury	28	29 AFTER THE FIRE—O'Neil, Epic
29	30 NEAL SECHON AND JIM HAMMER—Here To Stay, Columbia	29	20 SAMMY HAGAR—Don't Need Love, Geffen
30	40 BERNIE TAUBER—Picture Vision, Geffen	30	25 PAT BENATAR—Looking For A Stranger, Chrysalis
31	27 ART IN AMERICA—Art In America, Pavilion	31	23 BRYAN ADAMS—Love Me Back, A&M
32	5 THE BIZZ—The Bizz, Epic	32	21 CULTURE CLUB—Do You Really Want To Hurt Me, Virgin
33	28 SAGA—Worlds Apart, Portrait	33	21 ART IN AMERICA—Undercover, Lower Pavilion
34	20 DARYL HALL AND JOHN OATES—H2O, RCA	34	17 THE MEMBERS—Working Gals, Arista
35	4 ROBERT HAZARD—Escalator Of Life, RCA	35	24 MISSING PERSONS—Walking In L.A. Capitol
36	2 AFTER THE FIRE—O'Neil, Epic (12 inch)	36	11 THE FIRE—Stand Of Tel, MCA
37	13 PSYCHOLOGICAL FORS—Forever Now, Columbia	37	8 BOB SEGER AND THE SILVER BULLET BAND—Run Me Away, Capitol
38	20 TUDOR RINGDOL—The Ear Popper, Tortoise	38	2 JOURNEY—After The Fall, Columbia
39	25 STRAT CATS—Built For Speed, EMI America	39	21 PAT BENATAR—Little Too Late, Chrysalis
40	4 CULTURE CLUB—Do You Really Want To Hurt Me, Virgin (12 inch)	40	11 SAGA—Wind Him Up, Portrait
41	35 BILL SQUIER—Squier's A Runner (Live Version), Capitol (45)	41	32 SAMMY HAGAR—Remember The Heroes, Geffen
42	36 ORE STRATS—Tasting By The Pool, Warner Bros. (12 inch)	42	48 MISSING PERSONS—Windows, Capitol
43	40 INES—Shabbah, Shabbah, A&M	43	4 ORE STRATS—Tasting By The Pool, Warner Bros.
44	40 MODERN EARRING—Meet With You, See Warner Bros. (12 inch)	44	36 THE THOMAS DOLBY—One Of Our Submarines Is Missing, Capitol
45	41 JEFFERSON STARSHIP—Winds Of Change, Grand	45	7 THE HUMAN LEAGUE—Mirror Man, A&M
46	21 THE JOHN HALL BAND—Scorching Fire, EMI America	46	5 ERIC CLAPTON—Let's Get A Rock 'N' Roll Party, Warner Brothers-Blue
47	40 ULTRAVOX—Quart—Chrysalis	47	21 ART IN AMERICA—Art In America, Pavilion
48	20 THOMPSON TWINS—Side Kick, Arista	48	24 RUSH—Subdivisions, Mercury
49	12 THE ENGLISH HEART—Special Deal Session, IRS	49	26 SAMMY HAGAR—Love Love Is Driving Me Crazy, Geffen

## Top Adds

1	STYX—Kitty Was Here, A&M	50	42 RICKS PRIEST—You've Got Another Thing Coming, Columbia
2	WOLLY WATCH—No Guts, No Glory, Epic	51	42 FRANK MARINO—Strange Dreams, Columbia
3	MICHAEL BOLTON—Michael Bolton, Columbia	52	46 NEW YOUNG—Little Thing Called Love, Geffen
4	INES—Shabbah, A&M	53	47 BOB SEGER AND THE SILVER BULLET BAND—Roomful Of Blues, Capitol
5	THE JOHN BUTCHER AXIS—Life Takes A Life, Polygram	54	49 BRYAN ADAMS—Cuts Like A Knife, A&M
6	U2—New Year's Day, Island (12 inch)	55	30 RED RIDER—Catch The Sky, Capitol
7	STRANGE ADORANT—Different Worlds, Capitol	56	34 BRYAN ADAMS—The Only One, A&M
8	DEVILTITS—Days In Town, Chrysalis	57	52 SAGA—On the Loose, Portrait
9	PAUL BERRERE—On My Own Two Feet, Merge	58	16 TOM PETTY AND THE HEARTBREAKERS—Change Of Mind, Backstreet
10	NICKED EYES—Always Something There To Remind Me, EMI (12 inch)	59	12 BILLY JOEL—Attention, Columbia
		60	59 THE IDH HALL BAND—Love Me Again, EMI America

A compilation of Rock Radio Airplay as indicated by the nations leading Album oriented and Top Tracks stations.

Radio  
Out Of The Box

## HOT 100/AC

BOSTON—The fun and energy of the Jackson 5's earliest records for Motown come to mind whenever WKLB-FM program director Sunny Joe White listens to "Candy Girl" by New Edition (Streetwise). "I'm biased because the group is from Boston, but it's great to hear a young act hit the charts from out of the blue," he notes. Wall Of Voodoo's "Mexican Radio" (IRS) caught his ear while he listened to a local college station, and "I Eat Candy Bar" by Toto (Capitol) "has a top 40 record with a new wave tempo that's lots of fun." White adds that "If You Wanna Get Back Your Lady" by the Pointer Sisters (Planet) reminds him of a cross between "I'm So Excited" and "Fire." It's a nice middle ground. "It isn't as fast as the former or as slow and sleazy as the latter. It's a nice middle ground."

## AOR

PITTSBURGH—Prince's "Little Red Corvette" may be the most mainstream pop tune the multi-instrumentalist has ever recorded, says WYDD-FM music director George Anthony, who's playing the edited version of the new Warner Bros. single. "His voice has never sounded so clear, and the way the tune builds is amazing." Ellen Foley's cover of "Johnny And Mary" by Robert Palmer, taken from her new Epic/Cleveland indie, "I Can't Breathe," "It brings out 'a lot of things Palmer only suggested,' the programmer feels. "It's good to hear from her again." Marvin Gaye's "Midnight Lady" is "a cool and sexy way to brighten the station's new music format," and Anthony wants to know whether there are any American takers for the Belle Starr/Suff import single, "Sign Of The Times." He says its approximation of the Motown sound makes "the best of the old and the new."

## BLACK/URBAN

NEW ORLEANS—"It's hot, no question," Barry Richards, program-music director of WAIL-FM, says of "Feel So Good," a track from the Yarbrough & Peoples LP, "Heartbeats" (TLC Experience). "It sounds to me like an extension of their 'Don't Stop The Music.' The Bar-Kays 'She Talks To Me' (Mercury) is going to be a monster," he feels; he calls it the best thing they've done since "Shake Your Tail To The Funk." Vinyasa's "The Music Got Me" (Prelude) has been getting good phone response, he says, and "Live In Video" by the Family Players and "You Got Me Dancing" by Windjammer, both from MCA, are the programmer's favorite cuts from new albums by these local acts. They could be the next big things around here, but the label needs a little motivation, he thinks.

## COUNTRY

MIAMI—Steve Lewis, the program/music director at WQOL, recognizes that country duets are "burning out rotations, but sometimes the song are so good, you find room for them anyway." His philosophy applies to three cuts from the new "Pancho And Lefty" LP by Merle Haggard & Willie Nelson (Epic). "Opportunity To Cry," "My Love," and especially "Half A Man" bring out the best in both singers, Lewis says. John Cowley's "Common Man" (MCA) stands out because the singer's vocal is so unusual; the programmer calls it "a different kind of voice, one that's just right for country. The tuna speaks to the average country listener because it's full of American symbols." And even though Gus Harrah's "After The Last Goodbye" (RCA) suggests the influence of Tanya Tucker, Lewis feels that the instrumental accompaniment "makes it on its own merits, period."

LEO SACKS

## Talk Of Cincy Going National

CINCINNATI—For those into scams, such as proclaiming to an audience that Congress is quietly considering a law requiring every American to write two books upon a year typewritten and double spaced—"Talkback" is a fountain of ideas.

Conceived by host Jerry Galvin and producer Jeff Krys, "Talkback" has in the past been confined to the public airwaves of low-powered outlets like WAIF and WKLC here. But Krys says, "We're feeding a 14-minute pre-audition and the public can hear it before making a decision to air it."

Promotion  
Copywriter

Career opportunity leading industry communications company needs fast-thinking, highly creative copywriter to write copy for a full range of promotional materials, including ads, foldouts, presentations and other sales support activities. Pop music industry experience an important plus. Must have strong sense of commitment to on-time completion of assignments. Send resume and a sample of your best work for immediate consideration.

STRAIT TALK—Mark Knopfer of Dire Straits talks about the group's new EP, "Twisting By The Pool," on the "Rockline" and from the studios of WFLJ-FM, New York.

# National Programming Radiator Has Holiday Spirit

## Radio Specials

A weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate local stations have option of broadcast time and dates.

Feb. 27 Mar. 5, John Calk, Newswatch FM, Thistle Eye Productions, 30 minutes

Feb. 28, Hall & Oates, concert live, The Source, NBC, 30 minutes

Feb. 28, Mar. 1 to the 8th, Countdown, New York City Rock and Roll, Rolling Stone Productions, one hour

Feb. 28, Jeff & Steve Picano, David Pich, Ted Leland, DJ, Rolling Stone Productions, one hour

Feb. 28 Mar. 6, Marie Maggard, Country Closeup, Newswatch Productions, one hour

Feb. 28 Mar. 6, Bob Crosby, Music Makers, Newswatch Productions, one hour

Mar. 3, Tom Petty, The Source, NBC, two hours

Mar. 4, Phil Collins, Of the Record, Westwood One, one hour

Mar. 4, Rick James, Special Edition, Westwood One, one hour

Mar. 4, Santana, Rock Chronicles, Westwood One, one hour

Mar. 4, Phil Collins, Sammy Hagar, Rock All Stars, Westwood One, one hour

Mar. 4, Bob Dylan, Bob Dylan, The Countdown, Westwood One, one hour

Mar. 4, Night Ranger, Gary Warren, in Concert, Westwood One, one hour

Mar. 4, Chuck D, Public Enemy, Country Closeup, Westwood One, one hour

Mar. 4, Dave Navarro, Greg Kinn, On the Road, Westwood One, one hour

Mar. 4, David Fouzzy & Shelly West, Weekly Country Music Countdown, United States, three hours

Mar. 4, Don Turtlet, Dick Clark's Rock and Roll Remember, United Stations, four hours

Mar. 4, Patti Page, The Great Sounds, United Stations, four hours

Mar. 5, Ted Nugent, Randy Menner, Hall & Oates, Concert Magazine, The Creative Force, 90 minutes

Mar. 5, Thelma Houston, Country Sessions USA, Country Sessions Inc., one hour

Mar. 7, 13, Ann Murray, Country Closeup, Newswatch Productions, one hour

Mar. 7, 13, Kelly Smith, Music Makers, Newswatch Productions, one hour

Mar. 6-12, Don's Midnight Runners, New York City Rock and Roll, 30 minutes

Mar. 7, 13, Country, The Countdown, Graham Nash, On the Record, Continuum Broadcasting Group, one hour

Mar. 7, Ozzy Osbourne, Continuous History of Rock and Roll, Rolling Stone Productions, one hour

Mar. 7, Michael Sauter, of Sapa, Guest, DJ, Rolling Stone Productions, one hour

Mar. 10, 12, Police, The Source, NBC, two hours

Mar. 11, 13, Billy Squier, Of the Record, Westwood One, one hour

Mar. 11, 13, Les Spector, Special Edition, Westwood One, one hour

Mar. 11, 13, Cover songs, Rock Chronicles, Westwood One, one hour

Mar. 11, 17, Golden Earring, Duran Duran, Rock All Stars Countdown, Westwood One, one hour

Mar. 11, 13, Ray Parker II, Margie Joseph, The Countdown, Westwood One, one hour

Mar. 11, 13, Karl Denson, Jesse Colin Young, Pop Concerts, Westwood One, one hour

Mar. 11, 13, Eric Burdon, Peter Dink, On the Road, Continuum Broadcasting Group, one hour

Mar. 11, 13, Frankie Lane, The Great Sounds, United Stations, four hours

Mar. 11, 13, Little River Band, Dick Clark's Rock and Roll Remember, United Stations, four hours

Mar. 11, 13, George Strait, Weekly Country Music Countdown, United Stations, three hours

Mar. 12, George Jones, Country Sessions USA, Country Sessions Inc., one hour

Mar. 14, 18, Rickie Lee Jones, Continuous History of Rock and Roll, Rolling Stone Productions, one hour

Mar. 14, 18, Marty Balin, Curt D., Rolling Stone Productions, one hour

Mar. 14, 18, John Anderson, Country Closeup, Newswatch Productions, one hour

CBS' Radiolandia has kept the holidays covered their new schedule includes "The Honor Roll of Rock and Roll," a one-hour countdown program for Memorial Day by The Creative Force, "The Great American Summer," another eight-hour Creative Force special to be aired July 4, and a similar one-hour program for Independence Day Special. The first will also again produce "Great 1's of 1983," a New Year's countdown

Radiolandia will also be offering "Super Concert," featuring a soon-to-be-named group in a three-hour Country Day appearance and a mid-summer special, "Memory Makers," offering listeners the opportunity to call in and play music trivia for three hours on August 13.

Covering the holidays country style is Mutual Broadcasting, with its first-of-its-kind, holiday Memorial Day "Triple" featuring Alabama, Janie Fricke and Ricky Skaggs; July 4's Lorella Lynn and Conway Twitty special; Larry's Dolly Parton and Don Williams feature "The Great Entertainers," scheduled for Thanksgiving, to be tied in with the CBS "Entertainer Of The Year Award," "A Country Christmas" with the Osmond Brothers and 20 Country stars, and "Country Music Countdown 1983."

On the radio side, "Rock USA," a three-hour weekly AOR program joint venture by Doubleday Broadcasting and Mutual, debuts April 2, hosted by Todd Cannarosa of Doubleday's New York outlet, WAPP. And speaking of New York, Larry King will be there, broadcasting live from WOR. Feb. 29-March 4, upon his return to Mutual's Arlington studios, King will stage his annual "why are you up at night" survey, slated for March 10. Mutual president Martin Ruben-

stein has been elected to the board of directors of the Greater Washington Cultural Alliance, "Elmer Dapron's Grocery List," heard on more than 300 Mutual affiliates, has won first place for the best consumer-directed programming from the Gateway Chapter of the National Agricultural Marketing Association.

Some additions to the RKO lineup of shows. On RKO One, "Steamer on Sports," a 90-second sports commentary hosted by RKO's Charles Steiner, can be heard in morning drive, "Money Money Money," a 90-second feature on the green stuff, can be heard in afternoon drive with RKO's Dean Shepard, and new fed three times on Saturdays is "Radio Listens to Records," a 90-second album reviewer hosted by KRCR, San Francisco's Dave Shubin. Now to be left out, RKO Two has added "Radio Looks At TV," a 90-second look at that night's television offerings hosted by Bruce Elliot, to its morning drive schedule.

Seems like everybody and his brother is doing a promotion in conjunction with the final episode of "M\*A\*S\*H" (too bad CBS-TV couldn't have run it during radio's spring sweep). If some of the promotions sound alike, they might be tied in with Drake-Chouali. According to the syndicator, 200 stations have been running their "Farewell M\*A\*S\*H" promotion, which includes a trivia quiz, souvenir khaki T-shirts with "Farewell M\*A\*S\*H" and the stations' call sign conspicuously printed and "Farewell M\*A\*S\*H" parties tied in with local establishments who happen to have wide-screen TV sets up. The list ranges from local hotels to the Wendy's in Chiltonville.

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# Billboard Top 50 Contemporary

Survey For Week Ending 3/5/83

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These are best selling singles of the week as ranked by radio stations on play listed as rank order.

Rank	Week	Title, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Chart
1	1	YOU ARE THE MUSIC (Radio: Motown 1637 (Blackman, ASCAP))	1
2	2	MYE GOT TONIGHT Kenny Rogers And Sherita Eaton, Liberty 1942 (Gen, ASCAP)	2
3	3	ALL RIGHT Rickie Lee Jones, Warner Bros. 72983 (Arista, ASCAP)	3
4	4	FM JUNE Real Gone, Columbia 38 3535 (Columbia, ASCAP-Foster Bros., BMI)	4
5	5	MAKE LOVE Dex Fingers, Full Moon-Epic 34 81525 (D. Cherry, Epic/Arista, ASCAP)	5
6	6	IF I WERE IN LOVE Stephan Bush, Warner Bros. 72971 (Gold, Warner, BMI/Golden Tonic, ASCAP)	6
7	7	ONE LOVE AND ONE DREAM Cher And John Berry, RCA 1471 (H. Chapin/Unichapp, BMI)	7
8	8	DO YOU REALLY WANT TO HURT ME Cyndi Lauper, Epic 34 81548 (Epic/Chappell, BMI)	8
9	9	SHAME ON THE MOON Rage Against The Sunset, Capitol 34 8187 (Columbia, Genie, ASCAP)	9
10	10	SLIP OF THE MIND Rickie Lee Jones, Columbia 38 3535 (Columbia, ASCAP-Foster Bros., BMI)	10
11	11	HEART TO HEART Rickie Lee Jones, Columbia 38 3537 (Columbia, ASCAP-Foster Bros., BMI)	11
12	12	SHOOT THE WOOD Rickie Lee Jones, Columbia 38 3537 (Columbia, ASCAP-Foster Bros., BMI)	12
13	13	BREAKING US IN TWO The Jacksons, A&M 2503 (A&M, ASCAP)	13
14	14	BARBIE COME TO ME Patricia Scales, Capitol 34 81548 (Arista, ASCAP)	14
15	15	DOWN ROAD Mar. 6, Columbia 38-3535 (Blackwood, BMI)	15
16	16	YOU AND ME Eddie Rabbit, West Coast, Epic 34 81548 (Epic/Arista, ASCAP)	16
17	17	Michael Jackson, Epic 34 81548 (Epic/Arista, ASCAP)	17
18	18	SO CLOSE Rickie Lee Jones, Columbia 38 3535 (Columbia, ASCAP-Foster Bros., BMI)	18
19	19	ALL ABOUT Rickie Lee Jones, Columbia 38 3535 (Columbia, ASCAP-Foster Bros., BMI)	19
20	20	THE WIGGERS IN THE Dance Squad, Epic 34 81548 (Epic/Arista, ASCAP)	20
21	21	I GOT GOT TO LOVE, HEART The Jacksons, A&M 2503 (A&M, ASCAP)	21
22	22	DO YOU REALLY WANT TO HURT ME Cyndi Lauper, Epic 34 81548 (Epic/Chappell, BMI)	22
23	23	MY MIND OF LOVE Rickie Lee Jones, Columbia 38 3535 (Columbia, ASCAP-Foster Bros., BMI)	23
24	24	HEARTS Rickie Lee Jones, Columbia 38 3535 (Columbia, ASCAP-Foster Bros., BMI)	24
25	25	SHOOT THE WOOD Rickie Lee Jones, Columbia 38 3537 (Columbia, ASCAP-Foster Bros., BMI)	25
26	26	RIGHT BEFORE YOUR EYES America, Capitol 34 81548 (Arista, ASCAP)	26
27	27	WICKED Rickie Lee Jones, Columbia 38 3535 (Columbia, ASCAP-Foster Bros., BMI)	27
28	28	DO YOU REALLY WANT TO HURT ME Cyndi Lauper, Epic 34 81548 (Epic/Chappell, BMI)	28
29	29	THE OTHER GUY Little River Band, Capitol 38 3535 (Columbia, ASCAP-Foster Bros., BMI)	29
30	30	ALL ABOUT Rickie Lee Jones, Columbia 38 3535 (Columbia, ASCAP-Foster Bros., BMI)	30
31	31	HEARTS Rickie Lee Jones, Columbia 38 3535 (Columbia, ASCAP-Foster Bros., BMI)	31
32	32	HEARTS Rickie Lee Jones, Columbia 38 3535 (Columbia, ASCAP-Foster Bros., BMI)	32
33	33	HEARTS Rickie Lee Jones, Columbia 38 3535 (Columbia, ASCAP-Foster Bros., BMI)	33
34	34	HEARTS Rickie Lee Jones, Columbia 38 3535 (Columbia, ASCAP-Foster Bros., BMI)	34
35	35	HEARTS Rickie Lee Jones, Columbia 38 3535 (Columbia, ASCAP-Foster Bros., BMI)	35
36	36	HEARTS Rickie Lee Jones, Columbia 38 3535 (Columbia, ASCAP-Foster Bros., BMI)	36
37	37	HEARTS Rickie Lee Jones, Columbia 38 3535 (Columbia, ASCAP-Foster Bros., BMI)	37
38	38	HEARTS Rickie Lee Jones, Columbia 38 3535 (Columbia, ASCAP-Foster Bros., BMI)	38
39	39	HEARTS Rickie Lee Jones, Columbia 38 3535 (Columbia, ASCAP-Foster Bros., BMI)	39
40	40	HEARTS Rickie Lee Jones, Columbia 38 3535 (Columbia, ASCAP-Foster Bros., BMI)	40
41	41	HEARTS Rickie Lee Jones, Columbia 38 3535 (Columbia, ASCAP-Foster Bros., BMI)	41
42	42	HEARTS Rickie Lee Jones, Columbia 38 3535 (Columbia, ASCAP-Foster Bros., BMI)	42
43	43	HEARTS Rickie Lee Jones, Columbia 38 3535 (Columbia, ASCAP-Foster Bros., BMI)	43
44	44	HEARTS Rickie Lee Jones, Columbia 38 3535 (Columbia, ASCAP-Foster Bros., BMI)	44
45	45	HEARTS Rickie Lee Jones, Columbia 38 3535 (Columbia, ASCAP-Foster Bros., BMI)	45
46	46	HEARTS Rickie Lee Jones, Columbia 38 3535 (Columbia, ASCAP-Foster Bros., BMI)	46
47	47	HEARTS Rickie Lee Jones, Columbia 38 3535 (Columbia, ASCAP-Foster Bros., BMI)	47
48	48	HEARTS Rickie Lee Jones, Columbia 38 3535 (Columbia, ASCAP-Foster Bros., BMI)	48
49	49	HEARTS Rickie Lee Jones, Columbia 38 3535 (Columbia, ASCAP-Foster Bros., BMI)	49
50	50	HEARTS Rickie Lee Jones, Columbia 38 3535 (Columbia, ASCAP-Foster Bros., BMI)	50

Singles are awarded to these products demonstrating the greatest growth week-to-week (From Monitors).  
\* Stars are awarded to other products demonstrating significant gains. \* Including industry sales of America and sales of 1,000,000 units (not indicated by asterisk). \* According to industry sales of America and sales of 1,000,000 units (not indicated by asterisk).

MARCH 5, 1983 BILLBOARD



## KSON Fights Back In Country Battle

By THOMAS K. ARNOLD

SAN DIEGO For close to 20 years, KSON-AM was the top-rated country music station in the San

Diego market. In fact, it was the only country-formatted station in the entire region for 17 years after its inception in 1963. And with the introduction five years ago of an FM

sister station that also programmed country music, KSON enjoyed a virtual monopoly in what was then a rapidly expanding market.

But in October, 1980, ailing top 40

station KCBQ-AM abruptly switched its format to country and mounted an aggressive sales and marketing campaign designed to lure some of those country listeners—and lucrative advertising dollars—from KSON. And like a sleeping giant, KSON was caught by

surprise. In the next Arbitron book, KCBQ-AM made a formidable showing, and by the end of the spring, 1981 ratings period it had overtaken the longtime country leader. Since then, KCBQ-AM and KSON-FM have literally scrawled in the No. 1 position—and KSON-AM, used to ratings of 4.0 or higher, has had to content itself with total audience shares as low as 1.6.

Now KSON is finally starting to fight back, says general manager, Don Nelson, who for several years ran the legendary WIRE Indianapolis. Its weapons include more community-oriented programming, the teaming up of two top-rated air personalities for a new morning drive team to be simulcast on AM and FM, and the creation of a promotions department around Les Edelson, who several years ago helped KPRI-FM get to the top of the local AOR heap.

"The problem KSON had in the past was that we relied too heavily on being the only country-western radio station in the market," Nelson says. "We never had to become a full-service radio station; all we had to do was play George Jones and Tammy Wynette, and we knew the people would tune in, because KSON was all there was."

"But when all of a sudden you have four stations that are all playing George Jones and Tammy Wynette (KCBQ started an FM outlet in August, 1981), the full-service station will always come out ahead. And KCBQ has always been a good full-service radio station, dating back to its time as a top 40 station, while we've been a jukebox."

Programming changes that have been instituted at KSON-AM in recent months include the hiring of a full-time sports director, live broadcasts of local soccer games by the San Diego Sockers, helicopter traffic reports, and various other public service announcements. "In a market as competitive as San Diego, you have to be a full-service station to survive," Nelson says. "If people just want to hear country music, they can buy a cassette."

The FM side, too, has seen profound changes in recent months. Nelson adds: "When I got here a few years ago, KSON-FM was a one-person station that pretty much relied on the AM staff." Nelson says "Now we've spent about \$200,000 on technical improvements and we've hired a complete air and production staff separate from the AM."

Other changes at KSON affect both the AM and the FM, Nelson says. Chief among these is the teaming up of Rod Hunter, the AM program director and morning drive personality, with Ed Chandler, who holds the same position on the FM. The two now operate as a morning drive team, with their 5:30 to 10 a.m. show simulcast on both stations.

Also affecting both stations, Nelson says, is Edelson's newly formed promotions department. Since joining the two country stations in September, the self-described "P.T. Barnum of radio" has instituted a number of regular promotions.

Among these are weekly office parties, in which contestants send in postcards and the winner gets a fully catered Friday afternoon party, and musical promotions that involve the airing of various country specials many via satellite. But perhaps the most popular promotion is the monthly Chandler & Hunter "Bacon And Eggs Brigade," which has the new morning team broadcasting live from a listener's kitchen while the listener and 50 of his or her friends eat a pancake breakfast cooked up by Edelson himself.

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## 100 TITLES PER STORE

### Music Plus Into Videodisks

LOS ANGELES—The 28 Music Plus Records & Video stores in Southern California are believed to be the first U.S. record/tape/accessories/video chain to fully embrace videodisks as inventory. As of Feb. 19, every store in the chain had at least 100 different videodisk titles.

Lo Fogelman of the Music Plus says that the mix of R & A C D and Pioneer Laser disk titles is about 50-50, because no pattern has been established by store. But he adds that the mix will be tailored in the near future as the number of buyers for each format is determined individually for each outlet.

Videodisks are getting front-of-the-store prominence. The Plus store features an RCA freestanding specialty display as a centerpiece around which regular store 12-inch LP browser bins containing videodisks are placed. Signs throughout the store alert customers to the innovation.

Music Plus instituted videodisks as standard inventory in 12 stores prior to the holidays, Fogelman says, but so well that they were added to the other stores "as quickly as possible."

Experience at Videon, the chain's experimental, all-video specialty store in Studio City, indicated that videodisks are a sell-through item and do not have to be rented, Fogelman says.

Music Plus prices videodisks at full list. The chain ran its first ad in the entertainment section of the Los Angeles Times Friday (25). Mitch Perlis and Shelly Tucker are jointly responsible for the new venture.

## Four-Unit Arkansas Chain Enjoying Steady Growth

By EARL PAGE

LOS ANGELES—The slow but steady growth of the 14-year-old Music Mart chain, based in El Dorado, Ark., reflects the growth being experienced in many areas of the country with populations between 15,000 and 50,000, according to Richard White, the chain's supervisor. As an example of Music Mart's growth, White notes that the chain plans to open its fifth store in two months—and this will mark the chain's first new-market entry in five years.

That long lapse between openings doesn't mean that Music Mart had stopped growing. One store moved three times during that period, another moved twice, and the firm opened a new main office and car and home stereo service center about eight blocks from its El Dorado flagship unit.

Music Mart began in 1969 with the purchase of an existing store in Magnolia, Ark. A location in Ruston, La., was acquired two years later, and the firm opened its first original unit in El Dorado in 1972. It was another six years before the fourth Music Mart unit, in Crossett, Ark., was added.

The history of the El Dorado unit is typical of growth factors in small towns. It was originally located downtown, but moved to a mall when a rush to the suburban shop-

ping center occurred. "We were too cramped up here," White recalls, so the unit was moved to its present freestanding site a year ago, with a significant increase in volume resulting. The Magnolia store has moved twice, most recently to a shopping center in 1981.

All four Music Mart units are about 2,000 square feet in size. All feature car stereos, which White says has probably kept the chain going over the past year or so ("We were off 10% in 1982, it was a rough year"). Three units have car stereo installation centers, and the newest store will have an arrangement with a vendor to provide fast installation.

White estimates that the stores feature approximately a 50-50 split between hardware and software. The chain began selling video games last Christmas and is now adding laser videodisks. It does 65% of its prerecorded music volume in black music. Loan inventories are maintained, and LPs and cassettes are discounted a dollar. Singles are limited to charted selections and sell for \$1.79 to \$1.99.

Cassette sales are catching up to LP sales, White says, although cassettes are stored in locked cases. He adds that Music Mart could sell 8-10 cassettes "if we could get it."

White is responsible for main-

(Continued on page 40)

## FIRM PLANNING DIVERSIFICATION

### URT Stock Offering Sells Out

By JOHN SUPPEL

LOS ANGELES—A \$4-million stock offering in URT and Peaches Entertainment Corp. sold out five days after Feb. 10 start. URT, a unit of First Jersey Securities in New York, was initiated by Hialeah, Fla.-based URT founder/chairman Alan Wolf to obtain working capital for retooling and diversification. The quick buyout of the four million units is considered surprising in view of the financial community's long-standing skepticism about the record industry.

The sellout at \$1 per unit provides the underwriter with \$ 175 per share or \$700,000. URT with \$ 536,250 or \$2,145,000, and PEC with \$ 280,750 or \$1,155,000.

For \$1, an investor received one share of URT common, one share of PEC common, a 2-year warrant to purchase one share of PEC at 50 cents, and a five-year warrant to purchase one PEC share at 75 cents.

In the prospectus, for the period ended Jan. 1, 1983, URT and its two subsidiaries showed sales of \$12,976,314 with a net income of \$122,443 for the nine months, against comparable 1982 figures of \$14,429,375 and \$13,017.

URT, begun by Wolf 21 years ago as a cutout house, eventually went into rackjobbing. It claims to be the largest rack job in the deep South and in the upper 30% of the industry nationwide. The operation, with warehouses in Atlanta and Hialeah Gardens, was serving 441 outlets operated by 19 customers in mid-December.

For the year ending April 3, 1982, United Rack sales in average returns from all customers equaled 26% of the gross dollar sales, average returns to vendors equaled 26% of gross. United bought from 71 suppliers for its rack in 1982. Rack's employee 139.

In April, 1982, PEC acquired 10 Southeastern Peaches stores from the trustee of the Peaches and Nini Record Distributing Chapter IX bankruptcy action here. Purchase price of the stores was \$2,892,851, of which \$723,212.75 was paid in cash. Balance of \$2,169,638.25 is payable in five equal installments on April 1 through 1987 at 12% interest.

The aggregate purchase price of \$2,892,851 included \$1,920,332 in inventory, \$383,371 in leasehold improvements, \$76,385 in machinery and \$52,763 in furniture and miscellaneous. PEC can deduct \$131,000 from this year's payment because that amount was repaid to the Clearwater, Fla. store landlord for leasehold improvements in that store.

PEC operated a Norfolk store until Sept. 19, 1982, when it was vacated. From November, 1981 to April, 1982, the stores netted \$550,000, of which Norfolk and Atlanta accounted for \$784,000 in gross operating reports. From April through July 2, 1982, the stores netted a total of \$2,831,146, with Atlanta and Norfolk contributing \$384,000.

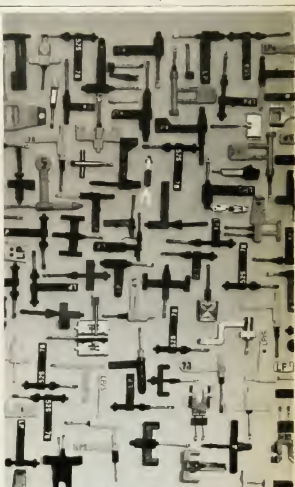
In May, 1982, PEC acquired a South Miami mall location investing \$160,000 in improvements. A month later, the firm acquired a free standing site in Altamonte Springs, Fla. and spent \$250,000 in refurbishing. In mid-January this year, PEC subleased 3,000 square feet in a Richmond mall. It can add 4,500 square feet.

The PEC store lineup now includes:

	Square Footage	Annual Rent
City	12,230	\$78,750
Fl. Landcare	12,230	\$78,750
Memphis	21,090	\$66,000

Burkville, Md.	70,000	\$171,500
Richmond	15,000	\$150,000
Orlando, Fla.	21,000	\$97,548
Greenwood, N.C.	15,500	\$42,000
North Miami	11,000	\$105,000
Columbia, S.C.	8,833	\$176,000
West Palm Beach	8,153	\$49,887
South Miami	7,900	\$144,196
Altamonte Springs	7,600	\$176,000

\$496,000. David Jackowitz, president, who oversees retail, \$162,000, and Syd Silverman, secretary and president of United Rack, \$164,000. Wolf's annual salary is \$325,000, while both Jackowitz and Silverman receive \$160,000 per annum. The higher salaries resulted from bonuses awarded for services related to entry into the retail business. Wolf owns 10% of URT common and 43% of the Class B common stock, the report states.



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## HAPPENING SOUND SHOP

## How One Texas Store Survives

By EARL PAIGE

LOS ANGELES—Bill and Marie Allen are hard-pressed to explain how they have flourished as a mom and pop record store for 12 years in Carrollton, Tex. while seeing seven competitive stores come and go in their North Dallas suburban community. "Persistence," offers Marie Allen.

"Not only is the 2,000 square foot store surrounded by large record tape chain outlets, it has directly adjacent competition right in the Carrollton Park Shopping Center, where

Happening Sound Shop is situated.

"We have TG&Y, Minyard's, a grocery store and Family Drugs in right next door," says Marie. However, none of the nearby competition has a full range of products competing with the Allens. In addition to records and tapes, representing 75% of volume, the store carries video games, personal stereos, guitars and sheet music. "We even have 8-tracks, but they are becoming next to impossible to stock."

Undoubtedly, one key to the store's longevity is its dedication to special orders. This service goes

back to the store's very beginning.

Bill Allen was an industrial engineer and plant manager in Dallas when he and his wife saw an advertisement for a music store and decided it would be a fun business. "The store had 20 8-track tapes and some singles under a glass counter. We also later discovered that they owed everyone—or so it seemed. And there were lawsuits."

The original store had been doing some special order business. "We have customers today who have stayed with us all this time," Marie says. She indicates however, that special orders are often unprofitable.

Among other secrets of the Allens' success might be the store's long hours: 10 a.m. to 9 p.m. Monday-Saturday. Marie and Bill's 24-year-old daughter Lisa, and her friend, Lanny Price constitute the entire staff.

The area has been hard hit by unemployment, says Marie, mentioning layoffs at Braniff, Texas Instruments and Olin Engineering. "We have that same faithful clientele that stayed with us during the 1981 spring depression."

The Allens have found advertising too costly, but benefit from being located near R. L. Turner High School. "Most of our business is pop music. Country has fallen off. We sell singles for \$1.67, and it seems many people who used to buy country LPs now just buy the singles." Most LPs and cassettes are \$6 and \$7.98. The ratio of LPs to cassettes sold is about 7:3.

The natural traffic generated by the shopping center, which provides only adequate parking, is still another ingredient that helps Happening Sound Shop flourish. But right next door, where a Hallmark card shop is now, the couple has seen seven other businesses go under.

## Audio Remains A Key Area For Discwasher

NEW YORK—"A lot of people are talking audio again," says Discwasher marketing director Dale Berauf. In fact, Discwasher recently introduced a new head demagnetizer and plans to add some other audio accessories to its line in the next couple of months.

Still, video games remain the hot accessory category for the company. Its Pointmaster deluxe video game controller and new computer accessories garnered the most response from dealers at the recent Consumer Electronics Show.

"Accessories are still major profit centers for retailers," says Berauf, pointing out that record stores do well with accessories in all areas. "We have a lot of record stores selling Pointmaster. It's also selling in some mass merchandisers. And we're seeing packages being put together of Pointmaster with game machines."

"The trick as far as we're concerned is to convince people we're not getting out of the area of record and tape care. Although we're adding more game and computer accessories, we think we're also gaining market share in audio."

Berauf says Discwasher will have a counter- and/or wall-mountable display unit in the first half of the year, to be adapted for game, computer, audio and video accessories. Cross-promotions are also being developed.

# Dealing

## Game Monitor Joystick Manufacturers Get In On The Action

By TIM BASKERVILLE

One of the more surprising developments in video games over the past year has been the arrival of an aftermarket, while analysts predict a collapse of the entire dedicated games market within a couple of years (Bullboard, Feb. 26), companies working in the here and now have been seeing significant successes in what many consider borrowed time.

Case in point, the makers of replacement joysticks. Almost a dozen different makers came into the market last year with joysticks that claimed to be more accurate and more durable than the standard models supplied with the Atari 2600.

The leaders following the Christmas selling season appear to be Discwasher and Wico.

Discwasher successfully diversified its audio accessory line with its "PointMaster," and Wico, the major manufacturer of arcade controllers, entered the consumer market with an entire line that included both joysticks and trackballs, under the name "Command Control."

What is the size of the market? Discwasher marketing head Dale Berauf says firmly that estimates of a million joysticks sold over the holiday season are low, judging from his company's results. Based on Berauf's view, and taking into account Atari president Michael Moore's recent statement that the Atari 2600's in-

stalled base number 10 million, it appears that some 10% of console owners were convinced to make a purchase in a product category that had appeared only a couple of months earlier.

No wonder, then, that Atari appeared at the Las Vegas CES with its own "Pro Line," improved joystick, even though it had stubbornly insisted up until then that the joysticks supplied as standard equipment were up to the wear-and-tear requirements of video game buffs. Neither Discwasher nor Wico had time to broaden their existing distribution channels for the holiday rush; nevertheless, they claim to have doubled and tripled their pre-market introduction sales projections.

What's next? Having introduced a new joystick add-on circuit that allows constant firing and a new joystick incorporating that circuit, Discwasher is aggressively pursuing mass market buyers with a rebate for buying two PointMasters. Its video line (which now includes computer case accessories) will become "quite large," according to Berauf.

For its part, Wico appears headed for an equally aggressive marketing campaign this year, budgeting \$7 million for co-op and consumer advertising, and expecting to test television and radio spots. Its 1983 line.

(Continued on page 60)

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## Top 15 Video Games

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These are the best selling home video games compiled from retail outlets by the Bullboard research department.

Copyright Owner, Manufacturer, Catalog Number

Week	Last Week	Rank	Title	Copyright Owner, Manufacturer, Catalog Number
1	24	1	PITFALL—Activision AX 108	Activision
2	2	2	RIVER RAID—Activision AX 020	Activision
3	3	3	FRODOGG—Parker Bros 5300	Parker Bros
4	6	7	VANGUARD—Atari CX 2669	Atari
5	4	26	DONKEY KONG—Coleco 2451	Coleco
6	10	5	DRAGON FIRE—Imagic IA 3611	Imagic
7	no rank	MS	MS. PACMAN—Atari CX 2675	Atari
8	7	26	PAC-MAN—Atari CX 2666	Atari
9	9	5	REAL SPORTS—Football Atari CX 2668	Atari
10	14	3	SPIRIT FIGHTER—Activision AX021	Activision
11	no rank	MS	PHOENIX—Atari CX 2673	Atari
12	12	26	BERZERK—Atari CX 2650	Atari
13	5	26	DEMON ATTACK—Imagic 7200	Imagic
14	11	7	DEFENDER—Atari CX 2609	Atari
15	8	15	REALSPORTS—Baseball Atari CX 2640	Atari

A RETAILER'S GUIDE TO

# VIDEO GAME

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Featuring Home Computer Games & Accessories



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In the fast-moving video game industry, it's how you play the game that determines whether you win or lose and how big.

When it comes to retailing and distribution, when it comes to stocking the right game and computer software, when you're playing the game for keeps and the stakes are high—retailers must have the latest, most reliable reports and information. Billboard provides it **every week** with timely, ongoing coverage in the regular issues—but the focus and importance will be even greater in the April 23 **Retailers Guide to Video Game Merchandising**. This issue will be intensely read and referred to, by Billboard's worldwide readership.

### Key Editorial Topics Include:

**Overview** ... how the video game industry evaluates its successes, failures, and lessons learned last year and the outlook for the year ahead. **Top Execs** ... Who's who in videogames today with leading execs revealing their points of view and insights. **Software surge** ... Survey of new, available, and classic game software from the top producers/manufacturers and others with new developments in design, voice synthesis, memory, and other technological advances. **The Retailing Game** ... Expansion of outlets—the growth

among record retailers, the video specialty stores and non-computer stores, retail movement into mass merchandising outlets and software-only stores. **Personal Computer Games** ... the fast-emerging

home computer game market with the latest products, systems, suppliers, trends ... and relationship to existing videogame business. Other top areas of coverage ... Accessories ... Cross Licensing ... and Listings of top videogame hardware and software manufacturers.

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# Retailing

## Would-Be Vid Franchisers Boom

### Independent Store Owners Seen Crowding The Field

Continued from page 6

not aware that 15 states have franchise regulations: Alabama, Illinois, Indiana, Maryland, Michigan, Minnesota, New York, North Dakota, Oregon, Rhode Island, South Dakota, Virginia, Washington and Wisconsin. Regulations differ among these states, with California and Illinois regarded as the "toughest" by franchisers.

In the other 35 states, the FTC, which does not "register" or otherwise authorize franchising, requires publication of a disclosure under the so-called "franchise rule." The FTC bulletin, "Franchise Rule Summary," lists five violations, each subject to civil penalties of up to \$10,000.

Franchise, Calif. franchiser Jim Lahm, head of Video Cross Roads International, agrees that many successful independent store owners—some of them ex-franchisers—are "taking along the edge" by offering store plans without a legal basis. Lahm suggests that the lengthy and often costly process of filing disclosures has led many store owners to circumvent regulations when offering "franchises."

Lahm, Moffitt and Atkinson all say that franchise disclosure requirements tend to work against franchisers who do file disclosures. In some states, for example, rules call for refunding franchise payments in even-amounts until financial disclosures are found to be in order. This ties up needed capital and may encourage dealers to avoid disclosure. However, non-franchisers are still required to file disclosure in some

states. In California, for example, firms not defined as "franchise," but marketing business opportunities plans with fees over \$500 but under \$10,000, are required to file with the Secretary of State under the "seller's assistance marketing plan." Franchising, operating in California must file disclosures with the Department of Corporations, an official says.

Disclosure filing furthermore exacerbates the vulnerability of franchisers. Moffitt points out: "We have to list all our franchises. Competitors can locate them and offer better deals or otherwise harass us."

In addition, disclosure documents call for revelations of litigation. Once public, these " skeletons " can become ammunition for competitors. "It's old and had news," Atkinson says.

Not all of the expansion in video specialty retail derives from spurious franchising. Atkinson notes, for instance, that the Video Station network of "affiliate" stores, now at over 450, tends to clone itself. "One of our affiliates in Knoxville has 10 stores now," he says. Video Station does not function as a franchiser, though its prospectus notes it is complying with FTC franchise rules.

There are numerous indications of the growth of video franchise operations. Moffitt, who claims Video Biz now has 100 units, plans to add another 100 this year. Video Concepts of Syosset, N.Y., projects 190 new openings this year on top of its present 160 units. Video Cross Roads International is offering regional franchises and has targeted 30 regions, each geared for 60 stores—a potential 1,800 units.

Significant growth is now occurring in Canada, with most large franchisees active there, and in small markets throughout the U.S. As an example of the latter phenomenon, Ed Carey and Roy Enter, Denver-based franchisees of National Video, have recently opened the first of 10 planned new stores and say they envision satellite operations working out of such markets as Greeley, Colo.

Large chains are showing rapid growth as well. Video Concepts division Jack Eckerd Corp. has added 30 of its present 176 units in the past eight months, and certain video dealers everywhere are adding stores, for example, Arthur Morowitz of Video Shack, New York recently added a 10th unit. In Phoenix,

Ariz., Entertainment Systems Of America, which has had one unit for over two years, plans to open two more soon.

Observers offer numerous reasons for this explosive growth, a chief one being the maturation of the rental business following the panic that resulted from studio rental plans last year. Another significant factor is steadily dropping VCR prices.

Atkinson, in fact, is telling affiliates that the growth seen so far is meager compared to when VCR penetration pushes beyond eight million sometime this year. "What's astonishing is that, according to the Electronics Industry Association and other sources, between 10,000 and 15,000 stores have closed in the last few years," Atkinson notes.

And yet we still have 8,000 of or not there right now."

## New Products



Close-up of Maxell's automatic static remover for phonograph records is seen in contrast to the full array of items in a display rack for stores.

## Video Music Programming

As of 2/16/83

### MTV Adds & Rotation

#### MTV NEW VIDEOS ADDED:

Pat Benatar, "Anxiety," Chrysalis  
The Call, "When The Walls Come Down," PolyGram  
John Hall Band, "Love Me Again," EMI  
Los Netos, "Carne's Gone," RCA  
Los Netos, "Fade Away," PolyGram  
Roadway, "I Am Electric," RCA  
Strange Advance, "She Controls Me," Capitol  
Styx, "Heavy Metal Poisoning," A&M  
Supertramp, "My Kind Of Lady," A&M  
Vanderberg, "Love In Vain," Alco

#### MTV HEAVY ROTATION (3-4 plays a day):

Pat Benatar, "A Little Too Late," Chrysalis  
Def Leppard, "Photograph," Mercury  
Dexy's Midnight Runners, "Come On Eileen," Mercury  
Duran Duran, "Rio," Capitol  
Golden Earring, "Twilight Zone," PolyGram  
Greg Kihn, "Jeopardy," Berserker  
Men At Work, "Be Good Johnny," Columbia  
Night Ranger, "Don't Let Me Go," Boardwalk  
Ric Ocasek, "Something To Grab For," Sire  
Prentenders, "Back On The Chain Gang," Grecco  
Rod Rider, "Light/Human Race," Capitol  
Soy, "Mr. Robot," A&M

#### MTV MEDIUM ROTATION (2-3 plays a day):

Bryan Adams, "Cuts Like A Knife," A&M  
Adam Ant, "Desperate But Not Serious," Epic  
Culture Club, "Do You Really Want To Hurt Me," Virgin/Epic  
Dire Straits, "Twisting By The Pool," Warner Bros.  
Dexy, "That's Good," Warner Bros.  
Thomas Dolby, "She Blinded Me With Silence," Capitol  
English Beat, "Save It For Later," IRS  
Donald Fagen, "New Frontier," Warner Bros.  
Finn, "Red Skies," MCA  
The Flirts, "Jukebox," RCA  
Heaven 17, "Let Me Go," Arista  
Inxs, "The One Thing," Alco  
Joe Jackson, "Breaking Us In Two," A&M  
Jefferson Starship, "Wings Of Change," RCA  
Modern English, "I Meli With You," Warner Bros.  
Naked Eyes, "Always Something To Remind Me," EMI/América  
Randy Newman, "I Love L.A.," Warner Bros.  
Schon/Hammer, "Lies," Columbia  
Billy Squier, "She's A Bad Boy," Capitol  
Toto/Cole, "I Eat Cannibals," Chrysalis  
Triumph, "A World Of Fantasy," RCA

#### MTV LIGHT ROTATION (1-2 plays a day):

ABC, "Possum Arrow," PolyGram  
Fini Basi, "Nobody," Chrysalis  
Blancmange, "Living On The Ceiling," Island  
Kate Bush, "Suspended In Gaffa," EMI America  
Kiss Carnes, "Say You Don't Know Me," EMI America  
Chris De Burgh, "Don't Pay Ferryman," A&M  
Buck Dharma, "Born To Rock," Epic  
The Cure, "Let's Go To Bed," Fiction/Important  
Dhimbis, "Boys In Town," Chrysalis  
English Beat, "I Confess," IRS  
Havasi Fantazise, "John Wayne Is Be Leggy," RCA  
Chick Francour, "Under The Boulevard Lights," EMI  
Judas Priest, "Hellion/Electric Eye," Columbia  
Sammy Hagar, "Three Lock Box," Geffen  
Kenny Rogers, "Heart Light," Columbia  
The Look, "You Can't Sit Down," Plastic  
Mothly Crue, "Live Wire," Elektra  
Ian North, "Only Love Is Left Alive," Neo  
Prince, "1999," Warner Bros.  
Simple Muck, "Promised You A Miracle," A&M  
Tigers Of Pan Lang, "Love Poison #3," MCA  
Irim, "Anna," Mercury  
Tina Turner, "Ball Of Confusion," Virgin/Epic  
U2, "New Years Day," Island  
Ultravox, "Reap The Wild Wind," Chrysalis  
Utopia, "Feet Don't Fall Me Now," Network

#### MTV WEEK-END EVENTS

Saturday Concerts: Duran Duran, March 5  
Sunday Spectacle: Freerze Farm, March 6

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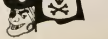
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This listing of new LP/Tape releases is designed to enable readers and radio programmers to be up-to-the minute on available new releases. The following configurations abbreviations are used: LP—album, EP—single, CD—compact disc, MC—multiple records and/or tapes in a set, cassette, while parentheses follow the manufacturer number.

Love For These Gringos Suite, Lieutenant Kip Suite, Overture, Op. 42  
Los Angeles Phil. Thomas  
LP/CBS Masterworks M 26503  
CANT 36983

ROSSINI, GIOACCHINO  
Fantasia, Rêverie, Solo De Concerto,  
Mandolin, Concert Piece, Russo  
Nightingales, Zefire, Willow Song

Russo, Ignacio, Ferraro, Otter  
LP/Contemporary Rec. g Studios CRS 8116

UHL, ALFRED  
Kissies Komers, C1 Viote, Piano,  
Russo, Lament, Oubou, Beau Sor,  
Saint Saens, La Cygne, Jacob  
Smetana, Lewis, Chiriac, Smetana  
Russo, Ignacio, L. & J. Munros  
LP/Contemporary Rec. g Studios CRS 8116

## CLASSICAL COLLECTIONS

To get your company's new album and tape (no EP's) releases listed, either send release sheets or else type the information in the above format on your letterhead. Send to Bob Hulse, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214

## POPULAR ARTISTS

BERLIN  
Pleasure Victim  
LP/Columbia FC 30206

CHAMPAIGN  
Modern Heart  
LP/Columbia FC 38784  
CA/CT 38284

CHRISTIAN RICK  
Sweet Young Thing  
LP/Columbia FC 38920  
CA/CT 38120

COLOMBIER MICHEL  
Old Fool Back On Earth  
LP/Columbia FC 38211/2  
CA/CT 38211

COSTELLO ELVIS  
Imperial Bedroom  
LP/Columbia half-speed mastered  
HC 48157

DOMINGO, PLACIDO  
My Life For A Song  
LP/CBS MC 37789  
CA/MT 37789

DUNLAP GENE  
Tired Of Being A Nice Guy  
LP/Capitol ST 12740

EARLAND CHARLES  
Earland's Street Themes  
LP/Columbia FC 38547  
CA/CT 38547

GLASS, PHILIP, ENSEMBLE  
The Photographer  
LP/CBS FM 37849  
CA/MT 37849

IGLESIAS, JULIO  
Julio  
LP/Columbia FC 38640  
CA/CT 38640

LOWE, NICK  
The Absentee Showman  
LP/Columbia FC 38589  
CA/CT 38589

MANCHESTER, MELISSA  
Greatest Hits  
LP/A&M A3811

McDOWELL, RONNIE  
Personality  
LP/Epic E 39514  
CA/CT 39514

SPUFF  
Emergency Exit  
Cap. ETC 39556  
CA/MT 39556

STEVENS, SHAKIN'  
Give Me Your Heart Tonight  
LP/Epic ETC 39448  
CA/MT 39448

TEMPLE, LULU  
Don't Say No  
LP/Columbia SC 38552

VARIOUS ARTISTS  
Sound Of Applause—Live From Cannes,  
France, 1982—Volume 1 & 2  
LP/WEA BU 5430 BU 5440

WILLIAMS, HANK, JR.  
Song Story  
LP/Tower 60223

## JAZZ

BYRD, DONALD  
With Clare Fischer & Strings  
Decca 95489

ELLIOT, MILE  
Diffusion  
LP/WEA BU 5430

LEVIEV, MILCHO  
Music For Big Band & Symph. Orch.  
LP/Fox 16530

McCONNELL'S, ROB, BOSS BRASS  
Big Band Jazz, Vol. 1  
LP/Pandora 7140

SMITH, LONNIE LISTON  
Dreams Of Tomorrow  
LP/Dover Jax PW 38447  
CA/PW 38447

## GOSPEL

CHRISTIAN, CHRIS  
Love Them While We Can  
LP/WEA BU 5430

CLARK, MATTIE MOSS, & THE  
GREATER WILLIAMS TEMPLE CHOR  
Mattsie Moss Clark & The Greater  
Williams Temple Choir  
LP/Capitol 16094

## CLASSICAL

BACH, JOHANN SEBASTIAN  
Sonatas For Viola De Gamba &  
Harpsichord (Complete)  
Ms. Cooper  
LP/CBS Masterworks digital 18 37784  
CA/MT 37784

FOSS, LUKAS  
Time Cycle, Russo, Four Rites For  
Clarinet & Percussion, Loverside, Trio  
For Clarinet, Cello & Piano  
Foss, Russo, Krieger, Bonnet, Krieger, Dulk  
LP/Contemporary Rec. g Studios CRS 8116

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AD DEADLINE—April 3, 1983 ISSUE DATE—April 16, 1983

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The International Newsweekly of Music and Home Entertainment

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# Manager Lippman Branches Out

## Adds Production Clients To Musically-Oriented Roster

By SAM SUTHERLAND

LOS ANGELES The boom in home video is luring more than performers from the music, recording, and creating new career challenges in personal management as well.

That's graphically apparent in the case of Michael Lippman, an attorney and former Arista label executive who moved into personal management during the late '70s, representing Melissa Manchester and Bonnie Tappan, among other musically-stituted clients.

Lippman continued to handle those two early assignments, but today his client roster also gives equal time to video. Producer/director Marty Callner and Mark Brickman, a production designer and lighting specialist, both introduced to Lippman in connection with video projects for Manchester, are now part of a clientele that, while selective, includes record production and screenwriting (for Tappan) among its specialties.

"I always wanted to have what I call an entertainment complex," says Lippman. "That is an organization that would transcend any one entertainment area. That's always been my dream, and consequently has shaped my choice of the type of artists I work with."

It's also enabled Lippman to weather the soft music marketplace, although he's quick to confide that he isn't "planning" that the record business would run into less than the most prosperous time. "That turnaround has reinforced his non-musical interests, he adds. "You have to look for other avenues to develop. I found myself working with people outside the record business."

Lippman says he was already prepared to diversify for fear of losing that roster when he first decided

to handle producers not long after signing his first recording artists. Much of his own acts, led him to bankable producers with their own albums, Lippman's video fortunes have also followed his own acts' activities.

"Marty Callner is someone I met two years ago when he was recommended to me while I was producing Melissa's special for HBO," says Lippman. "He's worked with Diana Ross, Paul Simon, Lisa Minelli, Steve Nicks and Fleetwood Mac on tv and cable specials."

Most recent Callner assignments have included a Pat Benatar cable special, and he begins production soon on HBO specials for Kenny Rogers and Hall & Oates. That lengthening list of music credits would seem to be a useful career hook, but Lippman notes that a major goal has been to avoid typecasting Callner as a music video specialist. Sharing the job as director for HBO's production of "Camelot," which aired last fall, was a step toward that goal.

Brickman, too, became involved with Lippman as a result of the Manchester cable special, which was

subsequently successfully spun off as a videotape by Pioneer. Artists in the Lippman roster, Brickman had done concert lighting for Bruce Springsteen and Pink Floyd, and has branched into consulting work making him to design acts' stage settings and lighting without having to handle the full load of road work. Here, too, Lippman stresses head-on careers with the talent. With Brickman, key moves have included his first video production (for use on Jackson Browne's European tour) and a forthcoming feature film for Universal, "Street of Fire."

"He and Marty will probably wind up working together, much as each of them has worked with Melissa," notes Lippman. It's even conceivable that Lippman clients could provide future scripts, since the manager notes that veteran lyricist Tappan now has a developmental deal for a movie to be based on the life of Marie Leveaux, a vaudeville star who lived in New Orleans. Lippman and Tappan have also handled the script for the joint Polio Productions, and CBS Films has been set to produce

(Continued on page 44)

# Japanese VCR Exports

## Tokyo Another Yearly Jump

TOKYO Japanese VCR exports totalled 106,648 units in 1982, an increase of 44.81% over the previous year's figures, according to customs clearance statistics reported by the Japanese Ministry.

A total of 2.5 million VCRs went to the U.S., an increase of only 5.5% over 1981. But exports to European Economic Community territories jumped by 73.3% to a total of 4.9 million units during the year.

That percentage was down on the 117.2% hike in 1981, but was recorded in 1981 as compared with the year before. The upturn in exports to the U.S. in 1981 was 129.7% compared with 1980 figures.

Japanese VCR exports during the month of December came to 963,262 units, just 10,671 from the same

month in 1981. Of that total, 412,055 units (up 19.1%) went to EEC countries and only 178,731 (down 33.6%) to the U.S.

Exports of VCRs to France during the last month of 1982 dipped to 109,000 units, a drop of 6.6%, as a result of the import restriction move taken by French authorities of routing VCRs through customs in the remote city of Poitiers.

Exports of color television sets from Japan to the U.S. in 1982 to a total of 536 million units. This is the first time in three years that color tv exports registered a drop. Of the total, 952,029 units went to the U.S. (down 6.9%) and 736,861 to the EEC countries (up 5.2%).

# RCA To Shoot Lou Reed Live

NEW YORK—Lou Reed is returning to the Bottom Line, his home base from home, exports, to record footage for a new RCA VideoDisc project. The show, coordinated with RCA Records, Bop/War Productions and Reed's management, will also include conceptual footage.

RCA VideoDiscs will produce, shoot and distribute the show, which will be altered for different video formats. The finished product is planned to coincide with the release the spring of Reed's latest album, "Legendary Hearts," and will feature

five songs from that album, as well as older material. Promotional video clips for "Legendary Hearts" will probably come from the project.

Details regarding the show's production have not yet been entirely worked out, but Seth Wollstein, staff vice president, programs and business affairs, points out. The opportunity to shoot Lou Reed live is more important than determining the final configuration of the show. He's the kind of artist with historical significance that lends him to tv, and, especially, home video use.

# Push Set For Duran Duran Single

NEW YORK—The marketing program for Sony's new line of "A-15" is just getting under way, with plans to hit in place for promotion of Duran Duran's "Hungry Like The Wolf"/"Girls On Film."

In a joint promotion with EMI Music Video, Sony will advertise on MTV Music Television to promote the March release. The campaign will include a 50-50 up-split on advertising, timed to coincide with a March 5 Duran Duran concert on MTV.

A toll-free number is included in the spots to allow consumers to obtain the name of their nearest dealer. The spots will run during the first two weeks of March.

The campaign was developed by John O'Donnell, Sony's national manager of video promotion. (Continued on opposite page)

New Video Releases, page 46



TOTAL BREAKOUT—Toto's performance "I Eat Camels" at Camden Palace during the taping of "Breakout," a pilot for a new weekly series on the British rock scene produced by Jürgen Korduletsch.

# Latest TV Trend: Music Programming

Continued from page 6

and is seeking sponsors before signing up stations. Syndicator Robert Metz of Parrot in White Plains, N.Y. features a half-hour weekly program.

"FM-TV" another AT Video production, based on a summer replacement series from 1982. Six two-hour specials will air this summer. Local shows airing on cable and syndicated television include "MTV" and "Rock On-TV" (both Los Angeles), "Wavelengths" and "Stars Of Tomorrow" (both Detroit), "Hot Rocks" and "Dance Vibe" (both New York) and "Dancing On Air" (Philadelphia).

Details on the national shows are as follows:

"FM-TV 1990" is a fast-paced program combining video clips, news pieces on general subjects such as sports, music and fashion; segments from the 1980s German rock show "The Beat Club"; and trivia. Host is rock journalist Lisa Robinson.

Jeff Franklin, head of AT Video, which is producing the show for USA, says: "The format is one of switching for everyone, whether adult or child. It's based on FM radio, which today is like WKLT and WJLS in New York, no tight playlists. We'll play a wide variety of music."

Joel Gellen, talent coordinator for "We're Doin'," explains that the 10-show series is being offered to syndicators for two weeks in March. It is provided free in stations, with the stipulation that the producers be allowed to sell two of the minutes of advertising. (This "bartering" is quite common in television; a number of other music shows are taking the same route.) "We're Doin'" is produced and directed by Ron Kantor. Executive producers are Scott Brothers/Vinnedge Television.

Rock's "Rock Tonight" tapes bands performing at Perkins. It's live. It alone among the new shows does not use clips. "We want to bring back the raw edge, the excitement, to rock'n'roll," says producer Bob Emmert. "Clips serve a purpose, but there's no need for a viewer to rush home to see a show that they can't see, because they're everywhere. We're using live bands that are comparable with each other."

Additional features of the show include a historical segment and a "Rock's Rock! Tonight" feature will be simulcast over pay-per-view. "We have no comedy, and no on-air host," says Emmert, although he adds, "One of the bands may be a quasi-host in some shows." The emphasis on new and

upcoming acts, including Billy Squier, Culture Club, Sade, Adam Ant and Missing Persons.

Mark Goodman of MTV hosts "The Rock'n'Roll Show," which, according to producer Denny Souch, "firmly puts pure rock." Acts taped for airing on the show include Fleetwood Mac, Genesis and the Who, as well as concerters by Steel Breeze, NRBQ, Livingston Taylor and Dexter Wansel.

Jürgen Korduletsch, who produces "Breakout," says: "We wanted to acquire the rights to Top Of The Pops for the U.S. When we found that was impossible, we decided to create our own." The show, which he believes will develop into a 26-week minimum run, will feature a countdown and a 10-minute live segment.

"Our original assumption was that the show would only be for the U.S. because lip-synching is a problem with the U.K. music industry. But it turns out that we may be able to work something out, and get 'Breakout' on Channel 4 in Britain," Korduletsch says. He adds, as do others, "MTV has opened a lot of doors."

# U.K. Survey: Tape Viewing On The Rise

LONDON—An average of about five million Britons watches video recordings every night, according to a survey by the British Video Research Bureau. The analysis lends weight to the wide belief that the rise of video is responsible for a discernible fall in television audiences, as shown by ratings lists, and by low national support for the new commercial network, Channel 4.

According to the report, 24 million, or 40-50% of the population, have video recorders, and 1.9 million use cassettes in the course of a week. Video viewers watch for an average of an hour and a half each night, while television viewers watch for two-and-a-half hours.

The number of video viewers exceeded 30,000 the number who go out for a traditional British evening at the "local pub." And in 12 times the average number of Britons own cassettes. The average nightly television audience is recorded as 38.8 million.

# Mood Is Upbeat At Big London Software Show

By NICK ROBERTSHAW

LONDON—The Link House-sponsored Video Software Show, which took place in the Heathrow Penta Hotel here Feb. 20-22, attracted nearly 120 exhibitors and produced heavy floor traffic on all days in a mood of continuing hullabaloo, with the U.K. market now estimated to be worth some \$350 million annually. The event's organizers claim it is now the largest software-only event in Europe.

According to organizer Ken Warner, (Continued on page 38)

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WEEK	DATE	ARTIST (Producer)	WEEK	DATE	TITLE - Artist (Producer)	WEEK	DATE	TITLE - Artist (Producer)
1	3/5	<b>WILLIE JEAN</b> - Michael Jackson (E. Jones) M. Jackson / Epic, Atlantic, RSCA, RCA 34-0358	43	4/19	<b>SHE'S SO OLD NOW</b> - Baby, Night & Day B. Night / M. Wright, D. Wright, RSCA / Baby, Night & Day, RCA 34-0353	67	7/0	<b>EVERY LITTLE BIT BURNS</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0354
2	12	<b>I LIKE IT</b> - The J. Geils Band (J. Geils) J. Geils / Warner, Atlantic, RSCA, RCA 34-0355	50	6/0	<b>YOU ARE IN MY SYSTEM</b> - The System (M. Walsh, J. Walsh) M. Walsh, J. Walsh / Columbia, RSCA, RCA 34-0356	68	6/0	<b>IT'S A MYSTERY TO ME</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0357
3	10	<b>YOU ARE A JOY</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0358	40	8/0	<b>DO IT ANY WAY YOU WANT</b> - Jackson (H. Jackson, B. Jackson) H. Jackson, B. Jackson / Atlantic, RSCA, RCA 34-0359	69	5/0	<b>IMAGINE</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0360
4	11	<b>FALL IN LOVE WITH ME</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0361	46	4/0	<b>TRY AGAIN</b> - Jackson (H. Jackson, B. Jackson) H. Jackson, B. Jackson / Atlantic, RSCA, RCA 34-0362	75	5/0	<b>A LATIN WALTZ</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0363
5	14	<b>ATOMIC DODGERS</b> - George Clinton (G. Clinton, J. Clinton) G. Clinton, J. Clinton / Warner, Atlantic, RSCA, RCA 34-0364	39	7/0	<b>LET LOVE SHINE</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0365	71	5/0	<b>QUEST FOR THE ANSWER</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0366
6	13	<b>OUTSTANDING</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0367	31	10/0	<b>I BELIEVE IN YOU AND YOUR LOVE</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0368	79	3/0	<b>WE GOT THE JUICE</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0369
7	14	<b>BAD BOY</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0370	45	5/0	<b>YOU GOT TO BE COOL</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0371	73	5/0	<b>BODY MECHANICS</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0372
9	12	<b>PASS THE DUTCH</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0373	6	10/0	<b>LOOKING FOR THE PERFECT REAT</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0374	78	4/0	<b>LIFE IS SOMETHING</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0375
11	7	<b>I'VE MADE LOVE TO YOU A THOUSAND TIMES</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0376	61	4/0	<b>ONE ON ONE</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0377	75	7/6	<b>LOVE'S A MERRY GO ROUND</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0378
15	6	<b>TOO TIGHT</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0379	52	3/0	<b>CHECK IT OUT</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0380	82	2/0	<b>TIME THE SHORT WAY</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0381
17	16	<b>BETHE SHE DONT LOVE YOU</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0382	55	3/0	<b>NEVER SAY I DO</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0383	81	2/0	<b>THAT'S THE WAY I FEEL</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0384
18	19	<b>LAST NIGHT A J.D. SAVED</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0385	53	3/0	<b>THEY SAY I DO</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0386	86	2/0	<b>IF YOU WANT TO GET BACK YOUR LOVE</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0387
19	16	<b>KNOCKOUT</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0388	51	3/0	<b>TARE IT TO THE TOP</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0389	85	2/0	<b>UP ON THE HILL</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0390
12	19	<b>BAW COME TO ME</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0391	48	1/0	<b>YOUR ROOTS NAMES ME MOODY</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0392	82	2/0	<b>HE'S A PRETEND</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0393
20	6	<b>ON THE OTHER</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0394	49	1/0	<b>BAW COME TO ME</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0395	86	2/0	<b>DO YOU STILL LOVE ME</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0396
16	12	<b>HEARTBEATS</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0397	43	1/0	<b>DO YOU REALLY WANT TO</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0398	82	2/0	<b>LOVE YOU</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0399
17	12	<b>SINCE I LOST MY BABY</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0400	56	6/0	<b>DON'T EVER STOP CHASING YOUR DREAMS</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0401	89	2/0	<b>DO YOU STILL LOVE ME</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0402
18	21	<b>SEALING</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0403	62	5/0	<b>NO STOPPING</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0404	82	2/0	<b>TRY</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0405
20	6	<b>COME GIVE LOVE TO ME</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0406	53	3/0	<b>NOBODY CAN BE</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0407	85	2/0	<b>CRY</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0408
21	13	<b>THE BEST YET TO COME</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0409	54	5/0	<b>YOU'VE SAID ENOUGH</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0410	80	11/0	<b>YOU'VE SAID ENOUGH</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0411
22	11	<b>GOT TO BE THERE</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0412	60	3/0	<b>CAN I LIVE WITH IT</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0413	89	33/0	<b>THE MESSAGE II</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0414
23	16	<b>WE DON'T HAVE TO TALK</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0415	62	3/0	<b>I AM SOMEBODY</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0416	89	33/0	<b>LISTEN TO YOUR HEART</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0417
24	26	<b>MEY YOU KNOW</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0418	75	15/0	<b>MIND UP TIGHT</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0419	91	37/0	<b>THE SMOOT</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0420
25	22	<b>THE GIRL IS MINE</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0421	66	2/0	<b>HAVE IT YOUR WAY</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0422	92	58/0	<b>DO IT</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0423
26	15	<b>PRINTED PICTURES</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0424	62	2/0	<b>TRY MY LOVING</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0425	93	24/0	<b>PUT IT IN A MAGAZINE</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0426
27	24	<b>ON THE BEAT DOTS</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0427	74	4/0	<b>THIS IS YOUR TIME</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0428	94	57/0	<b>AFTER I CRY TONIGHT</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0429
33	3/0	<b>MY GOT THE BODY</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0430	74	4/0	<b>YOU CAN'T RUN FROM MY LOVE</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0431	95	51/0	<b>THE CLIPPING SOUND</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0432
42	4/0	<b>GO TO FIND MY WAY BACK</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0433	74	4/0	<b>STUCKY SITUATION</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0434	96	7/0	<b>ALL I NEED</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0435
51	3/0	<b>SPACE IS THE PLACE</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0436	75	17/0	<b>YOU'VE GOT ME DANCING</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0437	97	27/0	<b>WE'VE GOT THE BODY</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0438
64	4/0	<b>I JUST GOTTA HAVE YOU</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0439	75	17/0	<b>YOU'VE GOT ME DANCING</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0440	98	83/0	<b>HEART TO HEART</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0441
81	11/0	<b>THE WOMAN IN ME</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0442	75	17/0	<b>YOU'VE GOT ME DANCING</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0443	99	87/0	<b>HOP ROP BE BOP</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0444
96	11/0	<b>IT'S RAINING MEN</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0445	75	17/0	<b>YOU'VE GOT ME DANCING</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0446	100	64/0	<b>WE'VE GOT THE BODY</b> - Jody Watley (J. Watley) J. Watley / Atlantic, RSCA, RCA 34-0447

Suppliers are awarded the discs products demonstrating the greatest originality and sales growth (Prime Metrics). \* Sales are awarded to other products demonstrating significant growth. \*\* Recording industry sales of 100,000 units (not indicated by date). \*\*\* Recording industry sales of 2,000,000 units (not indicated by bracket).

Continued from opposite page  
90 cards are available. One set of 45 cards cost \$5 and can be ordered from Musical Notalgia, P.O. Box 275, Tappan, N.Y. 10954. Atlantic-based international representation firm has arranged several upcoming European dates for black artists, including Roy Ayers in London and a 10-day England March 25-34. Harold Melvin & the Blue Notes for 10 English dates starting March 30, and a 10-day English tour beginning March 18 by Baby Griffin, Atlantic former lead vocalist of the Miracles, has

major English hit on CBS with "Be With Me." Abbey is also arranging European dates for Jimmy Ruffin and Pieces of a Dream. Phyllis Hyman, Norman Conner and his Shepherd Orchestra are set to perform at the Los Angeles Urban League dinner Thursday (3) at the Sheraton Plaza Hotel. Cissy's set on the evening's host, CHGG, the 24-hour cable radio station in Charlottesville, Va., has changed its format from soul gospel to a mix of gospel and urban contemporary. Percy Sledge, best known for his performance of the soul classic

"When A Man Loves A Woman," has a new album, "Percy" on the Nashville-based Monument label, and will be accompanied by a live album, except for a cover of Lloyd Price's "Personality." Another soul veteran, William Bell, is back on the scene with the classic soul classic "Bad Time To Break Up," which was not written by the writers in N. George. Reggie Jacobs, the quiet New York blues guitarist, is on his own, steps out on his own by producing a new band, Sunfire, on Warner Bros. The first single is

"Feet." More Shirts. Edmund Sylvers has moved to Arista as a solo artist and will be accompanied by a live album, Leon, the creative force behind his by the Whispers and Shantell. A cut on Earth, Wind & Fire's "Powerlight" album sounds remarkably like Prince (recently on Warner) as a reflection of his impact on the black music scene. Look for Prince and Vanity's on the cover of Rolling Stone's new album, "The Love Train" by Prince and the New Power Generation.

Harris, former of Steve Wonder's staff... R&B veterans G.C. Camero and Denise LaSalle have teamed up with Matoko Records. After considerable (and debilitating) delay, a new Champagnale album is on the horizon. It's been a long time since the group's fine Lou Graham-produced album "The Love Train" any momentum the group had developed may have dissipated. The new single is called "T's Ag" by Nelson George.

New LP & Tape Releases, p. 29

## The Rhythm & the Blues

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**STEREO CHAT**—Pianist and educator Billy Taylor, right, chats with vocalist Nina Hendryx at Stereo Review's recent bash to honor its '82 award winners. The dialogue between the lunk-minded Hendryx and the veteran jazz aficionado and performer is less offbeat than it seems: Taylor continues to anthologize the changing shape of jazz in his college and NPR radio work, while Hendryx, now signed to RCA, is active in New York's 'literate' 'no wave' of avant garde, rock and dance allies.

## Ambitious Plans Unveiled For Boston Globe Festival

**BOSTON** In one of his broadest festival programs outside Newport or New York, ubiquitous jazz promoter George Wein is linking commercial fusion, big band swing, classic blues and avant garde attractions under the banner of the Boston Globe Jazz Festival.

Plans for the 12th annual Globe festival, slated to run March 18-27 at various area venues, suggest a strategy closer to Wein's mammoth, omnibus bookings for his New York promotions and the original Newport Jazz Festival than to the more compact bills offered in other markets under Wein's promotions for Kool cigarettes. Thus, Wein's demand that the Globe program will represent the entire spectrum of jazz reflects a long list of participants.

Top draws include a performance by the reunited Return To Forever, featuring Chick Corea, Stanley Clarke, Lenny White and Ed Manion; and two shows at the Overture House on the final night (April 2), a Symphony Hall bill teaming the

Modern Jazz Quartet and the Betty Carter Trio 202; Spyro Gyra and David Sanborn, also at Symphony Hall, in a fusion program 12:30; and Oscar Peterson, also at that venue, in a solo performance 12:30.

More daring are concerts devoted to the jazz community's avant-gardists, both past and present. These include a Berklee Center bill featuring the World Saxophone Quartet and the Paquito D'Rivera Quintet on March 25, and a special Berklee salute to George Russell dated for the 22nd Tony Cennamo of Boston Univ.'s WBUR-FM will direct that program.

Swing gets the nod opening night (18) via a Park Plaza Hotel show teaming Laila Elgar's orchestra and the Wolegical Jazz Orchestra, followed the next night by a Berklee date for Lionel Hampton and his orchestra. Finally, avant blues is the theme for two shows teaming B.B. King and Bobby "Blue" Bland at the Berklee Performance Center on March 20.

## DRIVE TO RAISE \$1.5 MILLION Hall Of Fame Planned In Va.

**CHARLOTTESVILLE, Va.**—A local citizens group here is proposing a National Jazz Hall Of Fame, with plans for incorporation as a non-profit foundation and a target of \$1.5 million in funds to be raised. Site is said to be based in the proximity of the Univ. of Virginia, which offers a jazz ory program, as well as the area's love as a tourist crossroads.

The project's founders say Benny Goodman, singer Maxine Sullivan and critic Leonard Feather have already accepted positions on a national advisory board, with Sullivan slated to appear in an initial launch concert this Saturday (26).

An initial group of 20 major jazz musicians or composers would be Wilber Named To Wilkes College Post

**WILKES-BARRE, Pa.**—Clarinettist and soprano saxophonist Bob Wilber has been named jazz musician-in-residence at Wilkes College. In addition to performing, Wilber will present a number of lectures on jazz at the college through April.

Further information is available from the Acting Curator, National Jazz Hall Of Fame, Box 3210, University Station, Charlottesville 22903.

LOS ANGELES While a youthful roster of Newport Beach businessmen are promising they'll bring a puls new jazz facility to that Southern California town (see story above), an existing club has already altered its name and (see story above), to feature jazz programming.

The Laila Shop is being renamed the Laila Shop-Newport Jazz Night Club, according to Michael Callic, president of the Laila Shop chain. The club was underscored by the first major jazz booking, Carmen McRae, who played there 11-15.

Callic, who through in personal name Newport Jazz Night to consult on the new dual booking policy, says the move is fueled by the drying up of the talent pool for new comics. With name comedians playing larger venues, the Laila Shop now hopes to pick up the slack with separate jazz nights in an atmosphere Callic describes as "a New York-style supper club." The club, which opened in 1976, will now feature comedy on weekends and jazz Tuesday through Thursday.

# Lavish Orange County Venue Ushers Entrepreneurs Call It Prototype For 20-Club Chain

BY SAM SUTHERLAND

**LOS ANGELES** Three Southern California businessmen are banking \$4 million on a major resurgence in public demand for live jazz and fusion and they're raising those stakes by having their first in a series of projected new jazz clubs in suburban Orange County.

Although the battle plan for the Jazz Exchange calls for the first venue under that name to open in Newport Beach next December, entrepreneurs Budd Bonnell, Gary Edwards and Richard Ward are already stamping for natural exposure. Lavish press kits have been spread throughout the local media, and since a kickoff ceremony late last summer, the partnership has added to the fanfare with its own in-house newsletter, the Jazz Street Journal, which began publication in December.

The scope of their blueprint goes beyond the initial nightclub, however, as Bonnell and Edwards envision long-range plans including a chain of up to 20 Jazz Exchange clubs nationally. Bonnell likens their potential to that of the original Playboy Clubs, with the combination of plush surroundings, full bar and restaurant service, and name acts building a steady clientele.

If the initial club is any indication, the three partners are indeed optimistic about the future for commercial jazz. For the Newport Beach facility, they've planned a 10,000 square foot building designed to resemble an antebellum plantation, French Creole cuisine and a complex of services ranging from a business meeting room, complete with running stock market quotes, to two separate restaurants. Video and audio recording of live shows is also part of the master plan.

Bonnell, an area native who operated two jazz clubs in Denon, Tex., home of North Texas State Univ., says that he and his two partners began hatching their dream "three years ago over a backyard barbecue." Since then, their project has rolled well beyond informal fantasies, he claims.

"We've already lined up our underwriters, two teams of attorneys, accountants and clubs," he reports. A key to the businesslike report that Bonnell claims has aided in rounding up support from Orange County's traditionally conservative business community has been the nature of the partnership itself. In addition to Bonnell's previous experience in club operation, the trio offers an investment broker in Ward and an electrical engineer in Edwards. That disparate background has thus far created what Bonnell feels is a prudent counterbalancing

effect between each member's plans. Even so, the checkered fate seen in the myriad live jazz venues in Los Angeles and the beach communities surrounding it does beg the question of how the Jazz Exchange will succeed. Bonnell's answer lies in the economic future of Orange County, which he believes will be a major turnaround in the market potential of jazz. "It's just a matter of time before Orange County pulls away economically to establish itself as a separate region from Los Angeles," he asserts, adding that there's already ample evidence of that process in the continuing proliferation of major corporate headquarters in the area. In entertainment, he points to the initial success of the Irvine Meadows Amphitheatre as fresh proof that Orange County's population and income move toward another hidden

major entertainment market.

"I think we're just headed now, with the appearance of major pop artists like Steely Dan or Rickie Lee Jones, to incorporate as much jazz into our music," he argues. "Over the next five years, there'll be such an influx of hot young players that they simply can't be kept down." He cites the mushrooming trend toward serious instruction in jazz performance and composition at both the college and high school levels as another hidden barometer for that prospect.

Thus, Bonnell predicts that the club's bookings will include nationally known fusion acts such as the Manhattan Transfer, Spyro Gyra and Al Jarreau with stalwarts from the older school of mainstream play-

Survey For Week Ending 3/5/83									
Billboard® Best Selling Jazz LPs™									
LAST WEEK	THIS WEEK	TITLE	ARTIST, LABEL & NUMBER	LAST WEEK	THIS WEEK	TITLE	ARTIST, LABEL & NUMBER	LAST WEEK	THIS WEEK
1	1	THE BEST OF A KIND (Dist. Later)	Billie Holiday / Columbia C 93021	26	26	WE ARE ONE Patricia B. Smith Epic 93021	1	1	WE ARE ONE Patricia B. Smith Epic 93021
2	2	THE BEST IS YET TO COME (Dist. Later)	Billie Holiday / Columbia C 93021	27	27	THE BEST OF A KIND Billie Holiday / Columbia C 93021	2	2	THE BEST OF A KIND Billie Holiday / Columbia C 93021
3	3	INCOCITO Patricia B. Smith Epic 93021	28	28	THE BEST OF A KIND Billie Holiday / Columbia C 93021	3	3	INCOCITO Patricia B. Smith Epic 93021	
4	4	INCOCITO Patricia B. Smith Epic 93021	29	29	THE BEST OF A KIND Billie Holiday / Columbia C 93021	4	4	INCOCITO Patricia B. Smith Epic 93021	
5	5	INCOCITO Patricia B. Smith Epic 93021	30	30	THE BEST OF A KIND Billie Holiday / Columbia C 93021	5	5	INCOCITO Patricia B. Smith Epic 93021	
6	6	INCOCITO Patricia B. Smith Epic 93021	31	31	THE BEST OF A KIND Billie Holiday / Columbia C 93021	6	6	INCOCITO Patricia B. Smith Epic 93021	
7	7	INCOCITO Patricia B. Smith Epic 93021	32	32	THE BEST OF A KIND Billie Holiday / Columbia C 93021	7	7	INCOCITO Patricia B. Smith Epic 93021	
8	8	INCOCITO Patricia B. Smith Epic 93021	33	33	THE BEST OF A KIND Billie Holiday / Columbia C 93021	8	8	INCOCITO Patricia B. Smith Epic 93021	
9	9	INCOCITO Patricia B. Smith Epic 93021	34	34	THE BEST OF A KIND Billie Holiday / Columbia C 93021	9	9	INCOCITO Patricia B. Smith Epic 93021	
10	10	INCOCITO Patricia B. Smith Epic 93021	35	35	THE BEST OF A KIND Billie Holiday / Columbia C 93021	10	10	INCOCITO Patricia B. Smith Epic 93021	
11	11	INCOCITO Patricia B. Smith Epic 93021	36	36	THE BEST OF A KIND Billie Holiday / Columbia C 93021	11	11	INCOCITO Patricia B. Smith Epic 93021	
12	12	INCOCITO Patricia B. Smith Epic 93021	37	37	THE BEST OF A KIND Billie Holiday / Columbia C 93021	12	12	INCOCITO Patricia B. Smith Epic 93021	
13	13	INCOCITO Patricia B. Smith Epic 93021	38	38	THE BEST OF A KIND Billie Holiday / Columbia C 93021	13	13	INCOCITO Patricia B. Smith Epic 93021	
14	14	INCOCITO Patricia B. Smith Epic 93021	39	39	THE BEST OF A KIND Billie Holiday / Columbia C 93021	14	14	INCOCITO Patricia B. Smith Epic 93021	
15	15	INCOCITO Patricia B. Smith Epic 93021	40	40	THE BEST OF A KIND Billie Holiday / Columbia C 93021	15	15	INCOCITO Patricia B. Smith Epic 93021	
16	16	INCOCITO Patricia B. Smith Epic 93021	41	41	THE BEST OF A KIND Billie Holiday / Columbia C 93021	16	16	INCOCITO Patricia B. Smith Epic 93021	
17	17	INCOCITO Patricia B. Smith Epic 93021	42	42	THE BEST OF A KIND Billie Holiday / Columbia C 93021	17	17	INCOCITO Patricia B. Smith Epic 93021	
18	18	INCOCITO Patricia B. Smith Epic 93021	43	43	THE BEST OF A KIND Billie Holiday / Columbia C 93021	18	18	INCOCITO Patricia B. Smith Epic 93021	
19	19	INCOCITO Patricia B. Smith Epic 93021	44	44	THE BEST OF A KIND Billie Holiday / Columbia C 93021	19	19	INCOCITO Patricia B. Smith Epic 93021	
20	20	INCOCITO Patricia B. Smith Epic 93021	45	45	THE BEST OF A KIND Billie Holiday / Columbia C 93021	20	20	INCOCITO Patricia B. Smith Epic 93021	
21	21	INCOCITO Patricia B. Smith Epic 93021	46	46	THE BEST OF A KIND Billie Holiday / Columbia C 93021	21	21	INCOCITO Patricia B. Smith Epic 93021	
22	22	INCOCITO Patricia B. Smith Epic 93021	47	47	THE BEST OF A KIND Billie Holiday / Columbia C 93021	22	22	INCOCITO Patricia B. Smith Epic 93021	
23	23	INCOCITO Patricia B. Smith Epic 93021	48	48	THE BEST OF A KIND Billie Holiday / Columbia C 93021	23	23	INCOCITO Patricia B. Smith Epic 93021	
24	24	INCOCITO Patricia B. Smith Epic 93021	49	49	THE BEST OF A KIND Billie Holiday / Columbia C 93021	24	24	INCOCITO Patricia B. Smith Epic 93021	
25	25	INCOCITO Patricia B. Smith Epic 93021	50	50	THE BEST OF A KIND Billie Holiday / Columbia C 93021	25	25	INCOCITO Patricia B. Smith Epic 93021	
26	26	INCOCITO Patricia B. Smith Epic 93021	51	51	THE BEST OF A KIND Billie Holiday / Columbia C 93021	26	26	INCOCITO Patricia B. Smith Epic 93021	
27	27	INCOCITO Patricia B. Smith Epic 93021	52	52	THE BEST OF A KIND Billie Holiday / Columbia C 93021	27	27	INCOCITO Patricia B. Smith Epic 93021	
28	28	INCOCITO Patricia B. Smith Epic 93021	53	53	THE BEST OF A KIND Billie Holiday / Columbia C 93021	28	28	INCOCITO Patricia B. Smith Epic 93021	
29	29	INCOCITO Patricia B. Smith Epic 93021	54	54	THE BEST OF A KIND Billie Holiday / Columbia C 93021	29	29	INCOCITO Patricia B. Smith Epic 93021	
30	30	INCOCITO Patricia B. Smith Epic 93021	55	55	THE BEST OF A KIND Billie Holiday / Columbia C 93021	30	30	INCOCITO Patricia B. Smith Epic 93021	
31	31	INCOCITO Patricia B. Smith Epic 93021	56	56	THE BEST OF A KIND Billie Holiday / Columbia C 93021	31	31	INCOCITO Patricia B. Smith Epic 93021	
32	32	INCOCITO Patricia B. Smith Epic 93021	57	57	THE BEST OF A KIND Billie Holiday / Columbia C 93021	32	32	INCOCITO Patricia B. Smith Epic 93021	
33	33	INCOCITO Patricia B. Smith Epic 93021	58	58	THE BEST OF A KIND Billie Holiday / Columbia C 93021	33	33	INCOCITO Patricia B. Smith Epic 93021	
34	34	INCOCITO Patricia B. Smith Epic 93021	59	59	THE BEST OF A KIND Billie Holiday / Columbia C 93021	34	34	INCOCITO Patricia B. Smith Epic 93021	
35	35	INCOCITO Patricia B. Smith Epic 93021	60	60	THE BEST OF A KIND Billie Holiday / Columbia C 93021	35	35	INCOCITO Patricia B. Smith Epic 93021	
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38	38	INCOCITO Patricia B. Smith Epic 93021	63	63	THE BEST OF A KIND Billie Holiday / Columbia C 93021	38	38	INCOCITO Patricia B. Smith Epic 93021	
39	39	INCOCITO Patricia B. Smith Epic 93021	64	64	THE BEST OF A KIND Billie Holiday / Columbia C 93021	39	39	INCOCITO Patricia B. Smith Epic 93021	
40	40	INCOCITO Patricia B. Smith Epic 93021	65	65	THE BEST OF A KIND Billie Holiday / Columbia C 93021	40	40	INCOCITO Patricia B. Smith Epic 93021	
41	41	INCOCITO Patricia B. Smith Epic 93021	66	66	THE BEST OF A KIND Billie Holiday / Columbia C 93021	41	41	INCOCITO Patricia B. Smith Epic 93021	
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43	43	INCOCITO Patricia B. Smith Epic 93021	68	68	THE BEST OF A KIND Billie Holiday / Columbia C 93021	43	43	INCOCITO Patricia B. Smith Epic 93021	
44	44	INCOCITO Patricia B. Smith Epic 93021	69	69	THE BEST OF A KIND Billie Holiday / Columbia C 93021	44	44	INCOCITO Patricia B. Smith Epic 93021	
45	45	INCOCITO Patricia B. Smith Epic 93021	70	70	THE BEST OF A KIND Billie Holiday / Columbia C 93021	45	45	INCOCITO Patricia B. Smith Epic 93021	
46	46	INCOCITO Patricia B. Smith Epic 93021	71	71	THE BEST OF A KIND Billie Holiday / Columbia C 93021	46	46	INCOCITO Patricia B. Smith Epic 93021	
47	47	INCOCITO Patricia B. Smith Epic 93021	72	72	THE BEST OF A KIND Billie Holiday / Columbia C 93021	47	47	INCOCITO Patricia B. Smith Epic 93021	
48	48	INCOCITO Patricia B. Smith Epic 93021	73	73	THE BEST OF A KIND Billie Holiday / Columbia C 93021	48	48	INCOCITO Patricia B. Smith Epic 93021	
49	49	INCOCITO Patricia B. Smith Epic 93021	74	74	THE BEST OF A KIND Billie Holiday / Columbia C 93021	49	49	INCOCITO Patricia B. Smith Epic 93021	
50	50	INCOCITO Patricia B. Smith Epic 93021	75	75	THE BEST OF A KIND Billie Holiday / Columbia C 93021	50	50	INCOCITO Patricia B. Smith Epic 93021	
51	51	INCOCITO Patricia B. Smith Epic 93021	76	76	THE BEST OF A KIND Billie Holiday / Columbia C 93021	51	51	INCOCITO Patricia B. Smith Epic 93021	
52	52	INCOCITO Patricia B. Smith Epic 93021	77	77	THE BEST OF A KIND Billie Holiday / Columbia C 93021	52	52	INCOCITO Patricia B. Smith Epic 93021	
53	53	INCOCITO Patricia B. Smith Epic 93021	78	78	THE BEST OF A KIND Billie Holiday / Columbia C 93021	53	53	INCOCITO Patricia B. Smith Epic 93021	
54	54	INCOCITO Patricia B. Smith Epic 93021	79	79	THE BEST OF A KIND Billie Holiday / Columbia C 93021	54	54	INCOCITO Patricia B. Smith Epic 93021	
55	55	INCOCITO Patricia B. Smith Epic 93021	80	80	THE BEST OF A KIND Billie Holiday / Columbia C 93021	55	55	INCOCITO Patricia B. Smith Epic 93021	
56	56	INCOCITO Patricia B. Smith Epic 93021	81	81	THE BEST OF A KIND Billie Holiday / Columbia C 93021	56	56	INCOCITO Patricia B. Smith Epic 93021	
57	57	INCOCITO Patricia B. Smith Epic 93021	82	82	THE BEST OF A KIND Billie Holiday / Columbia C 93021	57	57	INCOCITO Patricia B. Smith Epic 93021	
58	58	INCOCITO Patricia B. Smith Epic 93021	83	83	THE BEST OF A KIND Billie Holiday / Columbia C 93021	58	58	INCOCITO Patricia B. Smith Epic 93021	
59	59	INCOCITO Patricia B. Smith Epic 93021	84	84	THE BEST OF A KIND Billie Holiday / Columbia C 93021	59	59	INCOCITO Patricia B. Smith Epic 93021	
60	60	INCOCITO Patricia B. Smith Epic 93021	85	85	THE BEST OF A KIND Billie Holiday / Columbia C 93021	60	60	INCOCITO Patricia B. Smith Epic 93021	
61	61	INCOCITO Patricia B. Smith Epic 93021	86	86	THE BEST OF A KIND Billie Holiday / Columbia C 93021	61	61	INCOCITO Patricia B. Smith Epic 93021	
62	62	INCOCITO Patricia B. Smith Epic 93021	87	87	THE BEST OF A KIND Billie Holiday / Columbia C 93021	62	62	INCOCITO Patricia B. Smith Epic 93021	
63	63	INCOCITO Patricia B. Smith Epic 93021	88	88	THE BEST OF A KIND Billie Holiday / Columbia C 93021	63	63	INCOCITO Patricia B. Smith Epic 93021	
64	64	INCOCITO Patricia B. Smith Epic 93021	89	89	THE BEST OF A KIND Billie Holiday / Columbia C 93021	64	64	INCOCITO Patricia B. Smith Epic 93021	
65	65	INCOCITO Patricia B. Smith Epic 93021	90	90	THE BEST OF A KIND Billie Holiday / Columbia C 93021	65	65	INCOCITO Patricia B. Smith Epic 93021	
66	66	INCOCITO Patricia B. Smith Epic 93021	91	91	THE BEST OF A KIND Billie Holiday / Columbia C 93021	66	66	INCOCITO Patricia B. Smith Epic 93021	
67	67	INCOCITO Patricia B. Smith Epic 93021	92	92	THE BEST OF A KIND Billie Holiday / Columbia C 93021	67	67	INCOCITO Patricia B. Smith Epic 93021	
68	68	INCOCITO Patricia B. Smith Epic 93021	93	93	THE BEST OF A KIND Billie Holiday / Columbia C 93021	68	68	INCOCITO Patricia B. Smith Epic 93021	
69	69	INCOCITO Patricia B. Smith Epic 93021	94	94	THE BEST OF A KIND Billie Holiday / Columbia C 93021	69	69	INCOCITO Patricia B. Smith Epic 93021	
70	70	INCOCITO Patricia B. Smith Epic 93021	95	95	THE BEST OF A KIND Billie Holiday / Columbia C 93021	70	70	INCOCITO Patricia B. Smith Epic 93021	
71	71	INCOCITO Patricia B. Smith Epic 93021	96	96	THE BEST OF A KIND Billie Holiday / Columbia C 93021	71	71	INCOCITO Patricia B. Smith Epic 93021	
72	72	INCOCITO Patricia B. Smith Epic 93021	97	97	THE BEST OF A KIND Billie Holiday / Columbia C 93021	72	72	INCOCITO Patricia B. Smith Epic 93021	
73	73	INCOCITO Patricia B. Smith Epic 93021	98	98	THE BEST OF A KIND Billie Holiday / Columbia C 93021	73	73	INCOCITO Patricia B. Smith Epic 93021	
74	74	INCOCITO Patricia B. Smith Epic 93021	99	99	THE BEST OF A KIND Billie Holiday / Columbia C 93021	74	74	INCOCITO Patricia B. Smith Epic 93021	
75	75	INCOCITO Patricia B. Smith Epic 93021	100	100	THE BEST OF A KIND Billie Holiday / Columbia C 93021	75	75	INCOCITO Patricia B. Smith Epic 93021	

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# HOT 100®

Stars are awarded to those products demonstrating the greatest display and sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America and for sales of 100,000 units (not indicated by triangle). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (not indicated by triangle).

WEEK END AT 1	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
★	4	7 BILLIE JEAN—Michael Jackson (Quincy Jones, M. Jackson, Epic 34-03599)	33	12 THE WOMAN IN ME—Diana Spenser (Quincy Jones, M. Jackson, Epic 34-03599)	77	2 LAND OF A THOUSAND DANCES—Eddie Rabbitt (Seth Justman, C. Kanner, A. Downing, EMI-America 8156)	77	2 LAND OF A THOUSAND DANCES—Eddie Rabbitt (Seth Justman, C. Kanner, A. Downing, EMI-America 8156)
★	2	12 SHAME ON THE MOON—Bob Seger & The Silver Bullet Band (MCA, Epic 34-03599)	41	6 JEOPARDY—Greg Kihn Band (Matthew King, Kaituma, Kihn, Wright, Borekley 7-9847)	68	4 BREAD AND BUTTER—Robert John (George Totski, M. Piccirilli, G. Gottman, Charisma, BMG)	68	4 BREAD AND BUTTER—Robert John (George Totski, M. Piccirilli, G. Gottman, Charisma, BMG)
★	3	11 STRAY CAT STRUT—Stray Cats (Don Winkinson, B. Taurus, EMI-Asylum 8122)	35	8 I'M ALIVE—Rick Diamond (Diamond, D. Foster, Columbia 38-03538)	79	2 SOME KIND OF FRIEND—Barry Manilow (Barry Manilow, B. Mandel, A. Reddick, Arista 1046)	79	2 SOME KIND OF FRIEND—Barry Manilow (Barry Manilow, B. Mandel, A. Reddick, Arista 1046)
★	5	14 HURT ME—Culture Club (Verve, Epic 34-03599)	39	6 POISON ARROW—MC5 (Frank Zappa, MCA, Mercury 810-0403 (Polygram))	70	19 SEXUAL HEALING—Marvin Gaye ● (Marvin Gaye, M. Gaye, Columbia 38-03302)	70	19 SEXUAL HEALING—Marvin Gaye ● (Marvin Gaye, M. Gaye, Columbia 38-03302)
★	6	11 HUNGRY LIKE THE WOLF—Bananarama (G. Turner, B. Turner, B. Turner, Capitol 3155)	47	5 LITTLE TOO LATE—Rickie Lee Jones (Neil Grindle, Peter Coleman, A. Calt, Chrysalis 4-03536)	71	30 21 MANEATER—Daryl Hall and John Oates ● (Daryl Hall and John Oates, MCA 11354)	71	30 21 MANEATER—Daryl Hall and John Oates ● (Daryl Hall and John Oates, MCA 11354)
★	6	11 BABY, COME TO ME—Pat Austin (G. Turner, B. Turner, B. Turner, Capitol 3155)	38	8 TIED UP—Olivia Newton-John (John Farrar, J. Farrar, L. Henner, MCA 52135)	72	51 7 THE BLUES—Randy Newman and Paul Simon (Randy Newman, Lenny Waronker, B. Newman, Warner Bros. 7-98083)	72	51 7 THE BLUES—Randy Newman and Paul Simon (Randy Newman, Lenny Waronker, B. Newman, Warner Bros. 7-98083)
★	6	1 BABY, COME TO ME—Pat Austin (G. Turner, B. Turner, B. Turner, Capitol 3155)	42	5 MAKE LOVE STAY—Barry Manilow (Dan Fogelberg, MCA 11354)	74	6 TOO MUCH LOVE TO LOVE—Night Ranger (Fred Radgrodin, J. Ashton, T. Butler, V. Ely, Columbia 38-03540)	74	6 TOO MUCH LOVE TO LOVE—Night Ranger (Fred Radgrodin, J. Ashton, T. Butler, V. Ely, Columbia 38-03540)
★	7	22 YOU AND I—Celia Barlett, Gerald Gagne (Quincy Jones, R. Templer, Quest 50036, (Warner Bros. 7-98083))	40	8 DON'T TELL ME YOU LOVE ME—Night Ranger (Fred Radgrodin, J. Ashton, T. Butler, V. Ely, Columbia 38-03540)	76	23 ROCK THE CASABAH—The Clash (The Clash, The Clash, Epic 34-03245)	76	23 ROCK THE CASABAH—The Clash (The Clash, The Clash, Epic 34-03245)
★	9	6 WE'VE GOT TONIGHT—Kenny Rogers and Sheena Eassey (G. Turner, B. Turner, B. Turner, Capitol 3155)	44	6 WINDS OF CHANGE—Jackson Shipton (Kevin Beamish, P. Sears, J. Smith, Grant 1-2439 (RCA))	83	7 SHOPPIN' FROM A TO Z—Tina Turner (G. Turner, B. Turner, B. Turner, Capitol 3155)	83	7 SHOPPIN' FROM A TO Z—Tina Turner (G. Turner, B. Turner, B. Turner, Capitol 3155)
★	11	13 GANG—The Pretenders (Chris Thomas, C. Hynde, Sir 7-29840 (Warner Bros.))	45	5 SO CLOSE—Diana Ross (Diana Ross, D. Ross, B. Way, R. Wayner, RCA 13474)	78	15 HEART OF THE NIGHT SEX (I'M A) M. Jackson, Epic 34-03599	78	15 HEART OF THE NIGHT SEX (I'M A) M. Jackson, Epic 34-03599
★	10	13 PASS THE DUTCHIE—Musical Youth (Peter Collins, J. Wilton, MCA 52149)	43	9 BURNING HEART—Jackson Shipton (Kevin Beamish, P. Sears, J. Smith, Grant 1-2439 (RCA))	90	2 ONLY YOU—Tina Turner (G. Turner, B. Turner, B. Turner, Capitol 3155)	90	2 ONLY YOU—Tina Turner (G. Turner, B. Turner, B. Turner, Capitol 3155)
★	14	8 YOU ARE—Lionel Richie (Lionel Richie, James Newton Howard, MCA 52149)	46	7 LIES—Travis Tritt (Alec Sadoski, T. Bailey, A. Corrie, J. Lewis, Arista 1024)	89	2 I LIKE IT—Debarge (G. Turner, B. Turner, B. Turner, Capitol 3155)	89	2 I LIKE IT—Debarge (G. Turner, B. Turner, B. Turner, Capitol 3155)
★	16	7 ALL RIGHT—Chips & Nuts (Michael Omartian, C. Curtis, Warner Bros. 7-29843)	54	2 CHANGE OF HEART— Don Peaslee and the Heartbeats (Don Peaslee, J. Wilton, MCA 52149)	90	2 I LIKE IT—Debarge (G. Turner, B. Turner, B. Turner, Capitol 3155)	90	2 I LIKE IT—Debarge (G. Turner, B. Turner, B. Turner, Capitol 3155)
★	13	13 YOUR LOVE IS DRIVING ME CRAZY—Sammy Davis Jr. (Michael Omartian, C. Curtis, Warner Bros. 7-29843)	50	7 I LIKE IT—Debarge (G. Turner, B. Turner, B. Turner, Capitol 3155)	89	2 I LIKE IT—Debarge (G. Turner, B. Turner, B. Turner, Capitol 3155)	89	2 I LIKE IT—Debarge (G. Turner, B. Turner, B. Turner, Capitol 3155)
★	18	18 DOWN UNDER—Mia & Maki (Peter McLean, C. Hynde, Sir 7-29840 (Warner Bros.))	48	8 I CAN'T STAND STILL—Don Peaslee (Don Peaslee, J. Wilton, MCA 52149)	89	2 I LIKE IT—Debarge (G. Turner, B. Turner, B. Turner, Capitol 3155)	89	2 I LIKE IT—Debarge (G. Turner, B. Turner, B. Turner, Capitol 3155)
★	20	5 SEPARATE WAYS—Journey (Michael Omartian, C. Curtis, Warner Bros. 7-29843)	48	8 I CAN'T STAND STILL—Don Peaslee (Don Peaslee, J. Wilton, MCA 52149)	89	2 I LIKE IT—Debarge (G. Turner, B. Turner, B. Turner, Capitol 3155)	89	2 I LIKE IT—Debarge (G. Turner, B. Turner, B. Turner, Capitol 3155)







Rank	Artist	Album	Label	Chart	Weeks	Peak	Notes
19	NEIL YOUNG	The Lesson Of Love	RS	55	42		RS
22	CULTURE CLUB	Asking For A Bear	RS	60	4		RS
23	THE CLASH	Combat Rock	CBS	57	39		RS
24	BILLY JOEL	Time To Rejoice	CBS	58	17		RS
25	MUSICAL YOUTH	The Musical Youth	CBS	68	17		RS
26	ABC	The Lesson Of Love	RS	67	8		RS
27	JANE FONDA	Jane Fonda's Workout	RS	61	69		RS
28	ERIC CLAPTON	Money And Cigarettes	RS	62	12		RS
29	THE POLYGRAM	Never Surrender	RS	63	13		RS
30	BIG DISCO	Big Disco	RS	64	4		RS
31	SAGA	Saga	RS	69	4		RS
32	BILLY SQUER	Emphatic In Motion	CBS	66	7		RS
33	EDDIE RABBITT	Radio Romance	CBS	71	5		RS
34	JOE JACKSON	Night And Day	RS	72	4		RS
35	GOLDEN EARRING	Golden Earring	CBS	76	3		RS
36	SUPERTRAMP	Supertramp	RS	70	17		RS
37	PATTI AUSTIN	Patti Austin	RS	77	9		RS
38	DAVEY HOLLAND	Daevy Home Should Have	RS	78	1		RS
39	PETER GABRIEL	Peter Gabriel	RS	89	23		RS
40	ALABAMA	Mountain Music	RS	90	52		RS
41	MELISSA MANCHESTER	Melissa Manchester	RS	119	2		RS
42	WILLIE NELSON	Willie Nelson	RS	92	51		RS
43	JOHN STRATTON	John Stratton	RS	93	21		RS
44	RAY PARKER, JR.	Ray Parker, Jr.	RS	94	65	12	RS
45	FLEETWOOD MAC	Fleetwood Mac	RS	95	74	34	RS
46	LED ZEPPELIN	Led Zeppelin	RS	96	75	12	RS
47	TOMI BASIL	Word Of Mouth	RS	97	86	20	RS
48	RUSH	Rush	RS	98	89	23	RS
49	LOVE AND MICH	Love And Mich	RS	127	4		RS
50	COCK ROLES	Cock Roles	RS	100	100	13	RS
51	EARL KLUH BOB JAMES	Earl Kluh Bob James	RS	101	102	18	RS
52	JANET JACKSON	Janet Jackson	RS	102	103	16	RS
53	GEORGE CLINTON	George Clinton	RS	110	12		RS
54	JOHN MITCHELL	John Mitchell	RS	104	59	16	RS
55	DONALD FAGEN	Donald Fagen	RS	105	104	19	RS



# Tom Petty

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- [illegible]

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday. If you wish to file your concert report, please call Patricia Bates in Nashville at 615/748-8120, Anita Davis in New York at 212/764-7314, or Hedy Weisbart in Los Angeles at 213/273-7040.

**RUSH**  
**GOLDEN EARRING**  
*Inglewood Forum, Los Angeles*  
*Tickets: \$12.50*

Critics just love to attack Rush. The two plays arenas as opposed to trendy little clubs. (In fact, they did four arena shows in the L.A. area alone [his first out] ) The PolyGram band wries commercial albums and its Ayn Randian individualism seems diametrically opposed to the fashionable alogian socialism of, say, the Clash. Still, credit has to be given where it's due, and the band is one of the few survivors of the days when pomp rock held sway over the nation's youth.

The two-hour Rush performance here Feb. 17 was hardly a world-shaking event, but with the members' shorn locks, a newfound sense of humor, intriguing video louches, and a new emphasis on synthesizers and reggae in the music, the band is not exactly the dinosaur they are pictured as being.

Still, the predominantly teenage crowd came to hear Alex Lifeson's guitar solos, Neal Peard's intricate drumming and Geddy Lee's high-pitched vocals and they got plenty of all three elements. However, Rush's more interesting songs are the ones where they don't confuse musical elaboration with good songwriting. "Subdivisions," "Closer To The Heart," and "New World Man" are perhaps the best for being direct and relatively simple.

Opens Goleen Earning another PolyGram act, plays intelligent hard rock without Rush's maxim that "it is difficult, play it, no matter what it sounds like." The 40-minute set proved that the Dutch quintet can still rock with the best of them even if it has been around nearly 20 years.

Golden Earring is strong because it mixes swirling undercurrents of rock and dance music into its hard rock mix. This is best shown on their initial U.S. hit "Radion Love" and the new "Twilight Zone." Lead singer Barry Hay has commanding vocals and stage presence, but it was drummer Cesar Zuiderwijk who stole the show because he injected humor into the tired cliché known as the drum solo. **CARE DRUM**

## JAMES BROWN

**JAMES BROWN**  
*Venetian Room, Fairmont Hotel,*  
*San Francisco*  
*Admission: \$17*

The Godfather and a 10 piece backup band cranked through an hour of his famous and fiery soul grooves here Jan. 25 in a show that was certainly the most daring ever for this expensive and generally stodgy supper club.

The lyrics were about the show, as was not so much the songs (all bubbly, familiar in Brown) but rather the show dynamics, as both Brown and the crowd leaned to get a fix on each other. Though the event drew a balanced black-white mix with a refreshing number of younger patrons, there were also in attendance the usual number of Venetian Room regulars, invited and called business couples, and jaycees on loan who obviously had no idea what they were getting into. By the end of the program, however, some of the wives—after acclimating themselves to Soul Brother No. 1 careening through "Sex Machine," "Cold Sweat," and "Papa's Got A Brand New Bag"—got looser than they probably had been in public in some years.

Brown (who is just a bit too corpulent now to try getting away with wearing his tail to the naïveté jumpsuits) kept the proceedings at this last show opening night (sold out, like most of the 10 shows of the live night run) to a crisp hour. Even though he had won the crowd by the end it should be noted that his traditional cape me never on the closing "Please Please Please" was just a bit bellling for some in the crowd.

## THE FABULOUS THUNDERBIRDS

*Bottom Line, New York*  
*Tickets, \$7.50*

It was gratifying but not unexpected to see the industry's leading oil executives attend the

### For The Record

LOS ANGELES—Myrna Smith-Schilling was incorrectly identified as Carl Wilson's wife in a recent article (Billboard, Feb. 26). She is married to Wilson's manager, Jerry Schilling.

Fabulous Thunderbirds' 'showcase' at the Bottom Line Feb. 14. The T Birds recently concluded their pact with Chrysalis after four woefully underpromoted LPs, and their performance at the last of two sellout shows was a testament to the dedicated following they have

sustained despite the virtual absence of commercial angling.

(Continued on page 46)

(Continued on page 46)

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## Bill Graham Takes Charge Of Bay Area Awards Show

By Jack McDonough

SAN FRANCISCO—This year, for the first time, Bill Graham Presents will be in charge of production for the Bay Area Music Awards (Bammy) show. The show marks its 35th anniversary Wednesday (21) at the San Francisco Civic Auditorium, which will be set up to accommodate about 6,000 for the event.

The Graham organization had previously acted only in an advisory role for the program. Ken Graham (no relation to Bill), who ran the stage at the US Festival in San Bernardino last Labor Day, is point man in charge of Bammy stage production.

All performing acts will use the same basic setup, in contrast to last year, when long delays were caused by each band setting up its own equipment. BAM magazine publisher and awards show executive producer Dennis Erokian also notes, "A lot of groups want to work with the orchestra this year." The Bammy house orchestra of 30 to 40 pieces is assembled each year by Doug Bright.

In another change, Bright will act as general MC this year, with four guest hosts—Eddie Money, Huey Lewis, Bobby McFerrin and Pat Simmons—each hosting one quarter of the program. This move is likely designed to eliminate the problems encountered in past years, when various hosts stumbled in trying to carry the entire show. Another

first this year is corporate sponsorship by Kilbuck's Red Bull. (Coulton Lewis's band is the only one nominated in both of the most important categories, best group and best album ["Picture This"], although Kilbuck's has the most nominations (six to Lewis' five) on the strength of four individual player nominations in addition to citations for best LP ["Kintinued"] and best song ("Every Love Song").

Journey and Jefferson Starship each scored four nominations, one for best group and three for individual player, even though Journey did not release an LP in 1982. The Junes received three player nominations, and Bonnie Hayes & the Wild Combo were named three times as well for best debut LP, best studio LP and best female vocalist.

Others named for best group are the Grateful Dead and Runer Voad. The Grateful Dead is also up for best female vocalist. Other LP nominations went to Santana for "Shango," Sammy Hagar for "Standing Hampton" and Eddie Money for "No Control." Money is also nominated for best male vocalist and best song, "Shakin'."

The event is a benefit for the Bay Area Music Archives, which recently moved from the Automat Studio to two floors of permanent quarters at San Francisco State University. Ticket prices are \$15, \$25 and \$50.



PETTY PICKS—MCA's Backstreet artist Tom Petty performs at the Grand Ole Opry House in Nashville. Shown with Petty is heartbeats lead guitarist, Mike Campbell.

## Act-ivities

Veteran manager and impresario Sid Bernstein has a new venue as a cable to talk show host. He's hosting "The Sid Bernstein Presents—Carer On The Line," a live half-hour show on Thursday nights at 9 p.m. on Manhattan Cable Channel D. Michael Abbott, formerly a vice president at MCA Records, is the executive producer. The format will mix discussion with guests and viewer calls. A new talent showcase is also planned.

Kenny Loggins is resuming his tour following a fall in Proulx, Utah on Jan. 30, in which he broke two ribs. For those who have everything, AID Cap Co. is marketing "Official Rolling Stones 20th Anniversary Painter's Kits" with the Stones logo and band members' autographs.

The Neville Brothers started work last week on their debut album for Rolling Stones Records, at Studio In The Country, Bogalusa, La. The album, untitled as yet, features all new material and is, Keith Richards' "project" for the label. Meanwhile, Austin Newkirk's solo is a featured vocalist on the new Rufus LP, "Seal In Red."

The Go Go's Jane Weinlin appears on two cuts on the upcoming Sparks album, "Johnny West," a German film on the effects of American rock'n'roll on German youth, premieres March 1 at the Film Forum in New York.

Signings: Jefferson Starship has re-signed to RCA. It first signed to the label in 1965, when it was the Jefferson Airplane. McCoy Tyner to United Entertainment Complex Ltd. for agency representation.

## Texas Meet Studies The Festival Trade

By KATY BEE

COLLEGE STATION, Tex. Having fun in Texas is serious business as the Discover Texas Festivals Assn. approached the subject in a two-day series of meetings and workshops. Some 75 people attending the Texas Festivals And Events Seminar '83 congregated on the campus of Texas A&M Univ. here Feb. 7 and 8, in conjunction with the Texas Agricultural Experiment Station and the Parks & Recreation Department. Registration fee was set at \$75.

A warm weather gatherings approach, the newly formed DTFA organization bills itself as "the voice of the Texas festivals industry." According to Roy Keady, executive director of the Kerrville Music Festival and chairman of DTFA, some of the organization's objectives are to advance knowledge in the areas of promotion, operation and management of festivals and events in Texas, to focus state, regional and national attention on such events, to provide a forum for the exchange of ideas, and to assist members in solving their problems through cooperative efforts, to serve as catalyst in protecting member interests, to provide services and activities through membership, and to provide purchasing power through production of an annual Discover Texas Association "Supplies and Trade Show."

DTFA membership dues are based on a sliding fee from \$75-\$300 per year, based on total income of festival revenue. Gene Elliott, creator of Las Cruces, N.M.'s "Whole Enchilada Fiesta," broke down the basics of planning, managing and evaluating such events. "Community festivals bring people together. They

have a good time with themselves," he said.

Steps on "How To Fund Raise" from consultant Robert E. Bennet of Salt Antonio emphasized the importance of getting in certain areas within the community. "Get them involved in your operation," he said.

Revenue control might be the biggest threat to festivals and events, according to Globe Ticket Company representative Steve Dixon. "Find an expert, someone on the outside, to help you," he cautioned, adding that there could be a snake at every gate. "Watch the people who work for you. Will they profit from your cash proceeds? Will they be honest?" Dixon said he feels ticket control is a major source of lost revenue. He listed three precautions: separate entrance and exit, strict pass control and a fenced-in area.

Smalling of Texas Sports Wear Inc., Austin, discussing T-shirt, urged "Don't skimp on your artwork." Other suggestions from T-shirt designer, "Phosphor," included tying in shirt design with poster: "Don't necessarily stay with the same products each year. Other promotions," he said, can include bananas, bumper stickers, buttons, caps, plastic cups and mugs. He said 55-15% of a turnout will buy these items.

Procedure design for festivals and events has to be most effective, stressed Emory Hammett of Modern Graphic Art, St. Petersburg, Fla. "People don't like to read. They like to see it all at once," he said. "The most important part of design," he said, when displayed among other attractions and literature vying for notice, he noted, "You have less than one second to get that person's attention on the rack."

For Texas Festival And Events Seminar organizers, marketing a package with the right angle is the whole key, Texas A&M Associate Professor John L. Crompton said. "Look at it through the consumer's eye. Think in terms of benefits to sell them, not physical product. Sell your atmosphere and build around it."

In addition to promotional pricing discounts and special incentives, prizes, celebrities and widespread publicity, Crompton insisted that advertising for such events is essential. Three percent of the operating budget should be allocated for such expenditures, he said.

## APA Expands Its Horizons

Continued from page 41

that pie. There used to be the feeling that it took a long time to develop a rock act, but with the tools that are available now, with video, things are happening a lot faster. It doesn't take four or five years; you can see results, to a certain degree, almost overnight, if you are selective in what you do."

The agency has also recently strengthened its fans department, with Bonnie Sugarman coming over from ICM, and it is moving to have some of its MOR artists play with symphony orchestras on various pop evenings.

Like the live contemporary music business, the MOR personal appearance business has been hit hard by the recession, says Gossnell, but helping out have been appearances at corporate events. "If you look at the MOR business, the Westbury Music Fair and places like that are running the week-long shows any more. The economy is hitting them as well. But we've reached out and are doing a lot of other things," McVie said. Tony Bennett and Andy Williams do a lot of symphonies, where they do pop evenings.

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## Manager Michael Lippman Giving Video Equal Time

Continued from page 39

Such activities, now place Lippman in an interesting perch, as far as video's future is concerned, since he's negotiated from several different vantage points. He's also worked with virtually all the existing videodisk competitors as well as with the major cable/pay systems, and his verdict on the general outlook is bullish.

"There's no doubt that the money being made available for cable and software deals has grown tenfold since I first entered that area," he says. "The problem for musical programs is that there's only a handful of artists who are visual enough to survive in this newer medium."

When they can, however, Lippman believes the right musical acts will prove to be among the biggest lures in home video, and he offers his own experience with Manchester's later disk as proof, claiming that Poncher's music titles by Man-

chester, Kenny Loggins and other musical draws are outselling theatrical features.

"They're dying for software," enthuses Lippman. "The deals I can make now are twice what I made before in terms of advances, and where an artist really may bring \$5 cents to \$1 on an audio recording, and where making \$3.50 on a videodisk. Barry Scherck of Pioneer and I negotiated Melissa's disk deal there, and he told me that 87 days after that title was released, he already had a check for royalties equaling the advance."

Even allowing for the continuing gap between program sales and profitability seen for much narrower fare, Lippman sees the field as fertile for artist development. He even envisions the day when musical acts can regularly break into national prominence before landing a major label deal, a prospect already prefigured by cable arrangements for video "demos" from unsigned bands.

Continued from page 42

stage shows featuring the guitar playing of Jimi Hendrix and the singing and bad harmonica at back of him. Wilson Vaughan is certainly one of the latest Shalaker-style players on the planet. He doesn't move around much, but he looks like a model of restraint and understatement. And he looks great. Not his sweetly sexy, gamut-chirp for angrier shirts and "do" that he won't use with his sister's real estate clients, but a hard style reminiscent of classicists Slim Jargo and Little Walter.

The pair, of course, wouldn't amount to a hill of beans without the durable bassist Keith For-

guson and drummer Fran Christina, a staggeringly tight duo that propels the band with relentless rhythm. The set featured the best of these four LPs, including their latest, "I, Bird Rhythmic," produced by Nick Lowe, from which they drew such tunes as "Icarus Up," "How Do You Spell Love," "I'll Be Me," and "The Memory."

Over the years the Thunderbirds have crossed the country, playing for audiences that have grown in size and have become more eclectic with every appearance. The acceptance of such roots-conscious groups as the Stray Cats and the Blasters has heightened the consciousness of AOR programmers. Now it's time for a major label to go to bat for a band whose impact has similar mass appeal.

LEO SACKS

quite adept at captivating a sophisticated urban audience.

The five Tavares brothers, backed by a band complete with a horn section, kicked off the show with "I Wanna Be Close To You," a bouncy, rhythmic tune off of their latest RCA album. This tune was particularly appropriate in that it seemed to establish the group's rapport with the audience right from the start. The 80-minute set was extremely smooth and well paced. The sweet harmonies of the group, along with the smoothly choreographed movements, charmed and charmed the audience.

George Benson's recent hit "Tenk You Love Around" served as a showcase for the individual talents of the members, while a medley in closed such hits as "Don't Take Away My Music," "She's Gone," "Whimsical," "Check It Out," and "Heaven Must Be Missing An Angel."

The group set to broaden its live audience with such refreshing new tunes as the already popular "A Penny For Your Thoughts"—the show's finale—and the ballad "I Hope You'll Be Very Unhappy Without Me." Tavares' latest, hunkier single, "Got To Find My Way Back To You," assured the audience that the essence of the vocal group has not been forgotten.

DARRELL BENJAMIN

## Rock'n' Rolling

Continued from page 41

and Blotto Records, let's go Blotto all the way.

"Some of us were previously in a funny band, the Star Spangled Washboard Band, and when we started with Blotto, record companies told us that we were fun to watch, but as for vinyl, sorry guys," he continues. "So with Blotto, we wanted to play music that you could enjoy without down notes and rubber hammers. We wanted to be as far away from the image of the other hand as we could."

"But when we got up to play, people kept telling us we were hilarious. So we threw up our hands and said, let's rock out. But the material and subject matter are generally light and satirical," he says.

"After our third series of rejections from the record companies because we were too funny, we went through a two-week period where we consciously tried not to be funny," adds Lee Harvey Blotto. "But that got so boring we just decided to let who we are."

With its new album, Blotto is trying for the first time to reach a national audience. Their signing has been part of Peter Pan's new involvement in pop music. Also on the Peter Pan roster, they point out, are Commander Cody and the "Beach Girls" soundtrack.

One song from the new album, a heavy metal parody called "Metal Head" which features Blue Oyster Cult guitarist Buck Dharma, is getting some commercial airplay on mainstream rock stations. But the new music stations are ignoring the LP, "maybe because it doesn't have a clap track, synthesizers, and a girl who looks like she's dead," ventures Lee Harvey Blotto.

Even so, things appear to be looking up for this Albany, N.Y.-based band. A Canadian distribution deal appears in the works, and a tour may be upcoming with Blue Oyster Cult. But Blotto has been close before. "We feel that we are somewhat behind where we wanted to be," admits Lee Harvey Blotto. "When N.W.A.M. started playing 'Life Guard' three times a day, everybody started telling us that we had it, that we were there. When WNEB played the B-52's tape the year before, next thing you know they had a deal and were down in the Bahamas with Brian Eno. But it didn't happen that way for us. Why? Lifeguard was a novelty and 'Rock Lobster' was never seen that way. I don't know. Danceability, maybe. But back then, we thought 'this is it'."

ROMAN KOSAK

## Talent In Action

### TAVARES

Copacabana, New York  
Admission: \$12

It had been more than two years since Tavares last appeared in New York. However, at the group's Feb. 4 performance at the Copacabana, there was no question that Tavares is one of the best vocal groups around today, and

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# Pro Equipment & Services



**SHOOTING BULLETS**—Bradford Gleason, left, music producer for the sound-track of "Sleepaway Camp," and Pierr Plaskitt, director of audio operations for Buller recording studio, Nashville, are interviewed by Elaine Gienick for the TV show "Entertainment Tonight." "Sleepaway Camp" is scheduled for general release later this year.

## New Facility For VCA/Teletronics

NEW YORK—VCA/Teletronics is upgrading its audio post-production facilities with a new mixing console that will replace the firm's audio room.

According to Will Roth, vice president/general manager of VCA/Teletronics, the existing audio studio has been stripped to provide for the construction of the new room which is expected to be completed within the next few months. The new post-production facility will feature microprocessor-controlled equipment built around a Solid State Logic console and Studer audio recording.

The new Solid State Logic console is said to incorporate a computer-controlled capability that allows clients to experiment with audio mix ratios without losing the original mix. It also has the ability to later recreate the original mix.

The new facility will also feature 24-track capability, and will offer a tape speed of 30 ips. These are said to be significant improvements over the room's 16-track and 15 ips limits. According to Roth, the additional tracks will allow the firm's clients greater creative flexibility, while the optional higher tape speed will re-

sult in reduced noise and distortion. The new facility also will offer third-track encoding capabilities for videocassettes, a feature that was not previously available at VCA/Teletronics.

The firm's announcer booth has been reconfigured to provide greater interaction between clients, audio engineer and recording talent. In addition, it will allow for last-minute instrumental audio dubs, according to Roth.

The company has also begun construction of a new full-feature, one-inch editing suite. This new computer-controlled facility will feature Dolby freeze capability, and will include a Grass Valley model 300 switcher and a CMX model 340 editing console.

## Alshire Introduces Cassette Duplicating

LOS ANGELES—Alshire Custom Cassette Tape Duplicating has joined Alshire's record manufacturing facility in Burbank.

Alshire's Al Sherman contemplates an eventual 10-slave setup for the 1,000 square foot floor. Five Cetus-Gauss 2400 high speed units are currently operating. Sherman estimates that present facilities can turn out 8,500 cassettes at 64 to 1 and approximately 5,500 at 32 to 1 in eight hours. The new plant will have direct-to-housing printing and a shrink-wrap that envelops the cassette.

Alshire introduced its first record manufacturing equipment in July, 1973.

## AVT Opens New California Plant

GARDENA, Calif. American Video Tape Manufacturing Co. (AVT) has begun production of half-inch videotape in pancake format at its new manufacturing facility here. The company and its affiliate, Magnetic Tape International (MTI), are marketing their blank video and audio tape products to industrial users, cassette traders, and mass merchandisers worldwide. Magnetic Tape is marketing its products under the ZIMAG brand name.

According to Stephen Midam, president of AVT, the company, an affiliate of the AGRA network of manufacturing, trading, research and marketing companies, will initially produce 1.8 billion linear feet of videotape annually. The firm expects to raise this production capacity to about 10 billion linear feet when it reaches full capacity in about a year. Cassette-loading capabilities are slated to be added around the middle of this year.

AVT's chairman of the board, Irving Katz, a pioneer of magnetic media in the U.S. John Eshel is vice president in charge of operations. He is assisted by Howard Eichenberger, plant engineering; Darrell Watkins, manager, process engineering; and Douglas Cook, manufacturing manager.

## Saxon Bows Viewer/Editor

LOS ANGELES—Saxon Media Equipment Co. has begun marketing a lightweight 16mm viewer/editor with a price tag of \$395. The unit, designed by the KVS Pro Editor, was designed by David Saxon of Saxon Media and manufactured by Kalari-Victor.

Saxon has replaced the traditional picture tube with one which he describes as "much larger and brighter than in other viewers currently available." A heat-absorbing glass prevents the film/tape gate from heating up, and a polished guide rail is said to provide scratch-free handling of delicate color emulsions.

Attached to the unit is a quality magnetic sound head which has been mounted in-line alongside the picture. Saxon explains that this arrangement allows picture and sound to be viewed and edited in sync. Optional accessories for the unit are being developed, and will include a solid-state speaker/amplifier which attains 100 db, a video pickup, and a reader for viewing composite reels.

The editor is at present available from medium price equipment dealers throughout the U.S.



**HENDRIX MIXES—RCA Records artist Nona Hendryx sits in on the final mix session of her new album, "None" with Michael Beinhorn, center, and Bill Laswell of Material, who produced Hendryx's first RCA album. "None" will be released later this month.**

## VIDEO PRODUCTION CENTER Eureka Opening To The Public

SAN CARLOS, Calif.—The Eureka Teleproduction Center here has begun offering full-service videotape production and post-production services to the general public. The facility, a division of Eureka Federal Savings, was previously used exclusively for in-house advertising and communications productions.

Eureka, which aims at serving all of Northern California, is also offering multi-track audio recording, a studio theater, and remote video capabilities.

According to Ken Cox, project director and facilities manager at Eureka, the facility's video master control suite provides three-quarter-inch and one-inch video recording with four Sony BVH 1100A one-inch color VTRs with slow motion; two Sony three-quarter-inch

VCRs; four Sony model BVT-2000 digital time base correctors; and CMX-340 computerized video editing electronics. Cox adds that the facility master control suite houses Grey Engineering SMPTE time-code and character generators, an MCI/Quantel DPE 5000 digital video effects system, and video patch panels that link master control systems to the editing suite and all other facility rooms.

The firm's edit suite features the CMX model 340C computer edit console, a Grass Valley model 1600 switcher, a four-track digital audio recording panel, a Thompson color corrector, a Sony model CVX 30 noise reducer/color corrector/time base corrector, and MCI/Quantel DPE 5000 video effects control panel. Cyron IV graphics generator, operator terminal, ACD/John Meyer studio monitors, and Conrac video monitors.

Housed separately in a video graphics suite is the Cyron IV graphics generator system and a high-resolution camera which buses black and white images to the CMX edit console for coloring, manipulating and display in up to 64 colors. A Panasonic model R200 VHS and a Sony model VO-1800 VHS for three-quarter-inch VHS or Beta format dubbing from anywhere in the center. The center's camera control area includes two model HL-79 DAL cameras and two model SK-90 multi-angle cameras. Remote control includes a four wheel drive truck with on-board monitoring, a generator, a portable camera platform, two Sony one-inch and three-quarter-inch VTRs, and Sony model ECM-50 microphones.

Eureka's audio recording capabilities range from voice-over applications to multi-channel recording and mix-down of video/instrumental sessions or live performances. Multi-track recording and mixing can be performed in either of two fully-equipped studio suites.

The audio facilities in Eureka's Studio B include a Harrison 32-unit console with Dolby noise reduction system, MCI two-track recorders, Otari two- and four-track machines, four Technics model RSM-95 cassette decks, and an Otari high-speed machine for dubbing. Configuring the suite's equipment are Conrac and Mitsubishi large

(Continued on page 48)

## New 16-Channel Digital Recorder

TOKYO—Matsushita Electric Industrial Co. has unveiled the world's first 16-channel digital tape recorder using quarter-inch magnetic tape. The multichannel system is designed for professional use by broadcasting and recording companies. The company is also proposing the establishment of a worldwide standard format for professional systems.

Matsushita's prototype features newly-developed 16-channel thin film magnetic heads for recording and playback up to 1.98 MHz at a rate of 38.4 kbps on quarter-inch magnetic tape. The head's service time is estimated at 1,000 hours.

The company is applying for 43 domestic and four overseas patents on the recorder. Matsushita claims that it has now completed a system for complete digital processing from multichannel recording to record cutting. And compared with analog multichannel digital tape recorders, the firm claims, the new prototype cuts tape consumption by a third to two-thirds, and power consumption by up to 300 watts per hour.



**LITTLE GIANT**—Soundcrafters of California has developed this small, lightweight yet powerful amplifier "for the audiophile who wants the ultimate in electronic technology." The unit, model XA2200, with a price tag of \$399, can provide up to 200 watts per channel into 8 ohms, and neither overheat nor shuts down if it is said to operate on a "new concept" for which a patent is pending. Distortion is said to be very low.

# Studio Track

By ERIN MORRIS

In New York City at Greene Street Studios, the *Movies* laying tracks with producers Kurt Munkacsy, Zeph Grante and Joseph Chrysler. Munkacsy is behind the board.

John Morales and Sergio Mancini mixing Spandau Ballet for Chrysalis and Youngblood & Johnson for West End Records. Randy Mueller producing a new LP for Cameo, with John Bradley at the controls.

At 37th Street Music, Amy Bolton finishing her upcoming release for Cygnus with George Wallace and Jimmy Bralower producing. Steven Goodrich is engineering the sessions.

Joe "Blond" Carrasco & The Crews wrapping up their second album for MCA at New York's Record Plant with Richard Gottlieb producing and Thom Panunto engineering. James Ball is assisting.

At Euphoria Sound Studios in River, Mass., the Daughters are cutting tracks with Jimmy Miller producing and House Cash engineering. In Cincinnati at QCA Recording Studios, Pure

Pravin League cutting with engineer Rick Probst. Adrian Belew producing debut album for the Razins with Gary Platt behind the board. Neve Mer producing the *Blue Wisp* Big Band with Probst engineering.

In Detroit at Grimm Sound Studio, MCA artists the Axemen finishing their debut album with producers Jerry Lewis and Bruce Nauman, the two founding members of the group. Eng-

neering the tracks are Warren Woods and Nazarian. Sebastian Bach laying tracks for his debut album on Poly's Executive producers for the project are Ralph Weisman and Jean-Francois.

Smoke cutting debut tracks, with Barrett Strong producing. Nazarian is engineering all projects.

At Taurus in Detroit, Lisa Relf finishing her upcoming release with producers Tanya Tomlinson, Michael Talley and John Jovin. Engineering are Tomlinson and David Schwane.

William Henry concluding later project with producer Jerome Shell.

In Dearborn Heights, Mich. at Studio A, Bruce Michaels self-producing his latest single for Baby Records. Lanna Scott cutting new tracks for her debut album. Eric Morgan is behind the board for both projects.

In Nashville at Emerald Sound, Johnny Lee working with producer Jimmy Bowen for Warner Bros. Ron Treat and Steve Tallach are engineering.

Warner Bros. artist Conway Twitty self-producing upcoming album with Bowen. Behind the board are Treat and Joe Hogan.

Boscon Willie of Sound Emporium Studios with producer Jim Martin and engineer Rick Horton. Mark Sherrell producing Zella Lahr for Columbia, with Ron Reynolds and Ed Hudson behind the controls.

Tony Joe White working with producer Reynolds for upcoming Columbia project. Engineers are Reynolds and Hudson. Ray Rider producing Kim Smith with engineer John Abbott.

At Bellet Recording, Ron Barban producing 40 West with Jon Baran engineering. Neil Joseph producing Patti Roberts' upcoming World album with Baran engineering.

In Dallas at Dallas Sound Lab, the Planets finishing project with producer Paul Rogers and engineer Johnny Marshall.

At Drive-In Studio in Winston-Salem, N.C., Wham-A-Rama mixing in project with producer/engineer Mick Lutter.

In Los Angeles at Skyline Studios, Steve Glenn is in with producer Dan Sider and engineer Brett Bosen.

At Sundell Recording Studio, producer Steve Sykes working with Rick Santner on his new project. Bud Zama in with Richard Copeland producing.

The Richies working on upcoming album with producer Kent Hambrun and engineer Steve Thaine.

Little Girls at One Step Up Recording Studio, finishing their latest PVC album with producers Liam Sternberg and Ed Slamon.

In Tulsa at Long Branch Studios, producer Tom Claiborne laying tracks with group Rapp. Bill DeWay is behind the board, with Danny Goldberg assisting.

In Glendale at Monterey Recording Studio, Fina Henderson working on new Motown album with producer Al McKay and engineers Humberto Galiza and Phil Brown.

Nathan Sanoover recording for Delirium with Jackson Schwartz and Brown engineering. Dial M is producing itself with Schwartz for DMO Records.

In East Detroit, at One Life, Carl J. Teet and Samuel DeLeon are producing funk group You. Carl Sue is engineering, with assistance from Jimmy Lifson.

**Editor's Note:** All material for the Studio Track column should be directed to Erin Morris in Billboard's Nashville office.



## Get loaded in our suite.

Behind this door is an impressive demonstration of high-speed video tape loading and audio tape duplicating equipment. To see how Otari can improve your profits in both audio and video, make a point of visiting us at the ITA show in Hollywood, Florida March 6-9 at the Tower Executive Suite, Diplomat Hotel.

If you're not going to the show, call Mike Pappas, Industrial Products National Sales Manager at (415) 592-8311. He'll give

you all the details on why Otari products are the most affordable, dependable and profitable in the industry. Otari Corporation, Industrial Products Division, 2 Davis Drive, Belmont, California 94002. (415) 592-8311, TELEX: 910-376-4890.

The Profitable Workhorse

# OTARI

## Video Tape Loaders & Audio Tape Duplicators

## Eureka Production Opening To Public

• Continued from page 47

screen monitors; a BTX synchronizer for audio/visual synchronization on one-inch or three-quarter-inch VTRs; and ACD/John Meyer studio monitors.

According to Cox, Eureka's Studio B also offers scoring capabilities with a Synclavier 64 voice digital synthesizer and computer terminal, and a variety of signal processing systems by such companies as AKG, UREI, Eventide, Alson and Kepes.

Eureka also features a 220-seat theatre for corporate presentations, industrial shows, concerts and plays. Cox says that the theatre is equipped with a proscenium stage with a rear cyclorama, a 24-foot automatic projection screen, stage recessed MSLL Ultra-monitors, loudspeakers by JBL, MSLL and UREI, video and theatrical computerized track lighting, and portable baffles for audio recording isolation.

# The Role Of Women Gets A Close Look

Although the topic was billed as "Women In Radio," this first-time session at the Country Radio Seminar drew a surprisingly strong turnout of male radio executives and programmers in addition to the expected female representation. Moderated by Janet Fort of WSM Nashville, the panelists included Beverlee Bleisch, p.d. of KJFY Des Moines; Bob Meyers, sales manager at WSM; and Joyce Campbell, general manager of WBBM Milford, Fla.

The lively session squared off on such topics as whether female listeners mind hearing female air personalities; whether programming female DJs has back-to-back causes; listener tune-out; ways that women can better negotiate their entry-level salaries; and networking for career building.

Bleisch observed that today's female air personalities have virtually no other role models to emulate outside of the "sultry-sounding AOR jocks of the '60s."

She encouraged general managers and p.d.s to check their station equipment for EQ levels to help control female audience problems, noting that, in many cases, "the levels have been preset for deep male voices that are in a totally different register from women."

Sales manager Meyers suggested that women take advantage of their skills and employability to negotiate higher salaries in line with men at the same professional level. Addressing the issue of balancing a career and a family, Campbell emphasized scheduling flexibility and the importance of proper conduct and attire on the job, adding that, in her opinion, "90% of the women carry their problems with male come-ons in business by their conduct, dress and attitude."

The all-day panel ended with 20-minute question and answer session that sparked energetic discussion.

# The 'Emperor' Holds Court Hudson Assails State Of AM In Keynote Speech

The Emperor took to the throne at the Country Radio Seminar and spoke of bad tidings in the radio kingdom: lack of originality, a dearth of personality, and too many people willing to talk too few changes.

Veteran Los Angeles radio personality Bob "Emperor" Hudson led the attendees with laughter at his keynote address when they weren't soberly contemplating his charges about the present state of radio.

Referring primarily to AM radio, Hudson said "When we were kids, we played follow the leader. Top 40 hires mostly liked to run it, so that's their policy—follow the leader."

Describing the Los Angeles market as made up of "73 stations and 63 of them are tied for 11th with a 1.3," Hudson remarked, "In order to survive, not to grow, but just to survive—they're going to have to do something different, and they're going to have to keep doing something different because of the nature of the beast."

AM will never be able to beat FM on an audio quality level, said Hudson, and therefore AM's only chance is to compete on a music level and to become more involved on a one-to-one basis with its audience. He said that radio has gotten too slick, too

guilty of mistakes, and suggested it look to the Grand Ole Opry. "The music is great, but it's not slick. It's people entertaining people, in front of people, around people, for people. And the people go back to wherever they came from, and they talk about it all the time."

Stations must be different and take chances, Hudson urged, recalling the time when Muzak was at Radio Moscow on all of his stations for a week. "He caused more radio talk in one week than modern consultants cause in a lifetime. Of course, modern consultants die when they're 29."

Hudson related a story about a recent visit to a Los Angeles record store and asking about the "Billie." "Don't be sarcastic," the clerk answered. Then he held up a blank cassette and said, "Here's what's selling."

Hudson criticized stations that promise the fact that they will be playing a new album in its entirety.



**KEYNOTE SPEAKER—Bob "Emperor" Hudson delivers the opening session keynote address.**

# Ad Sales Sessions Offer Tips On Dollars & Sense

Increasing sales to generate more advertising dollars was the subject of several panels during the Country Radio Seminar. Two of the most informative were "Small Markets Billing Big Buys," moderated by Les Walters, WAGV-AM Nashville; and "Rates Today For A Better Tomorrow," moderated by Bob Backman of KWN-FM Tulsa.

In the first all-market session, Jack Bell of KDFT/KLCR-FM Center, Tex., confessed that his stations billed in excess of \$600,000 last year without problems and giveaways. They were strictly with the "We give our salespeople goals," Bell said. "You get what you expect. You are what you look for."

In January, which is usually the station's slowest month, Bell said he set records by increasing each salesperson's base by 20%. He then wrote a personal letter to the salesperson's spouse with a copy of a check he had already made out for the \$200 bonus that was met. The

salesperson, therefore, received incentive only from the station, but from home as well.

Dave Shepherd of KRES-AM Moberly, Mo. said his stations "bill big by aggressively going after the client's budget. When we talk to our clients, we ask for the total advertising budget," Shepherd said. "We, in effect, become his advertising agent. He looks to us for ideas. We lead our pitch with how we can make money." Shepherd added that the realer thing he gets results from in the newspaper is because it is tangible. "He can get his hands on it."

Larry Stickline of KWSL-AM Pratt, Kan. said that country music shows have been successful in increasing his station's revenue. Two shows in nearby Colby drew more than 6,000 people more than the town's population. In some cases, he said, advertising covered the cost of the shows, allowing the station to offer free entertainment.

# Sound Advice From Chuck Blore Adman Shares Ideas On Promotion In Keynote Talk

Chuck Blore came to the Country Radio Seminar with praise for country radio and advice on ways for radio to pay more attention to sound and to the potential of TV advertising.

Keynoting the Saturday session, Blore, a partner in Chuck Blore & Don Richman Inc., specialists in broadcast advertising, praised the emotion of country music "and how it could, and should, permeate every aspect of every country music station. The real attraction of country stations is the emotion and honesty of the music."

"One of our most potent and yet least used programs is the direct, irresistible appeal of emotional communication, which, unhappily, for the most part stops when the record stops, and doesn't begin again until the next record starts," said Blore, who spiced his presentation with an audio/visual history of advertising and samples of effective radio ads and TV promotions for radio stations.

"People in radio don't use the tool of sound enough," he continued. "I've been out of radio for over 20 years, basically in broadcast advertising

and it's not a particularly attractive commodity when people in advertising use the radio medium more than a lot of people in the radio industry."

Radio is more than words and music, Blore reminded the audience. "You need to start making your station work for you, rather than just listen to it."

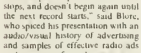
Blore broadcasted a "Chuck Blore Speaks" commercial during his keynote address. The commercial featured Blore speaking to business registrants during his Saturday morning keynote speech.

ways the other way around."

Blore said that one of the most rewarding aspects of doing unusual things on the air is the feedback and approval from the audience "word of mouth advertising."

He then unveiled a rather startling fact for most in the industry. "You have become the No. 1 local advertiser on TV. A provocative, memorable and intrusive TV ad can quickly get masses of people to sample your station. But, however, I would caution, if they try it and it's not what the spot promised, it's incredibly difficult to convince them to try it a second time. You have 30 seconds to live-to-change, promote and seduce an audience."

The best tv ad can only lure potential listeners to try the station, Blore continued, and the resultant ratings are up to the programming. "A had or cheap-looking spot will make the audience feel your station is a second-rate station. A high quality ad will make the audience feel that yours is a high quality radio station."



**BLORE BROADCASTS—Broadcast advertising executive Chuck Blore speaks to business registrants during his Saturday morning keynote speech.**

# Amers & FMs Agree—But Not About Everything

If there was any point of unanimity among the panelists discussing the future of AM and FM radio at the Country Radio Seminar, it was that market conditions and not formulas must ultimately dictate a station's programming. Beyond this, the proponents of each division adopted the predictably bullish attitude that their future was brighter than that of the other.

AMers trumpeted their "full-service" flexibility, while FMers pointed to the enduring appeal of their "more music" approach—conceding, though, that the three-in-a-row pattern so popular of late was not an inevitable approach to audience-

field. All said the elements that made the AM station a market leader were better people, better promoters and better news, weather, sports, and farm reports. Specifically, he explained, he published a handbook to familiarize employees with the station operations, hired salespeople for the station and encouraged copy writing abilities, met weekly with sales staff, both as a group and individually, sought clients who were willing to do special promotions, and increased contact with community groups to tell them how they could better promote themselves in all media.

Jack Adams, p.d. of WIRE Indianapolis, received a check list of vital signs" by which an AM station's health may be judged and treatment applied. Does the station, he asked, offer a first-class unique air market, have a loyal core of listeners, have air personalities who contribute to the programming and relate well

to the audience, have a commitment to providing a superior information service, work to be an integral part of the community, allocate enough money for promotions to keep its name prominent, deliver results for advertisers, research listener opinions, and keep its staff informed of the direction it's taking?

Jack Armstrong of WCIL Louisville noted that a station should always build on its existing strengths. He reported that one of his station's strengths in Louisville, where morning air personality Bill Bailey longevity has to play a part, too, he added, citing a situation in which his station had the thunder for competing FM station that was co-promoting a Willie Nelson concert by hiring a plane to fly over the concert arena with a sign that said "WCIL Welcomes Willie Nelson." When other stations put up their own helicopters to do traffic reports, WCIL called on the county police depart-

ment's copter crew to do its reports. "It doesn't sound professional," he concluded, "but it sounds authoritative. And we sold it like crazy."

Learning that "a lot of the fun has been taken out of our business," Gerry Cuple of top 40 station KRCR San Francisco said the key to AM's success is "our ability to program it." He indicated that it took little talent to program a more music format, but added "If you're an AM programmer, you're a genius."

The FM panel was subdivided into "There Life After Three-In-A-Row" and to no one's surprise, the participants reassured each other that the fact that Coleman was Audience Analysts, Dallas, proclaimed that if the defenders of three-in-a-row airplay were lessening their allegiance, it wasn't because station managers and program directors are bored by it. "Listeners are saying, 'Leave it alone—we love

it,'" Coleman warned.

Coleman said that three-in-a-row as a stated concept in country music dates back to 1960, when it was introduced and promoted in Dallas. It has continued to work, he argued, because listeners see it as a strong positioning statement for stations to "surmise there's a lot more to country radio than just music. FM or AM," observed Harry Mardit of KRCR in San Francisco. "Three-in-a-row may be winning now, but it may be a reason for doing it now. But will it be a reason to do it later?"

Pat Martin of WBSB-FM Milwaukee said that the three-in-a-row can rope in listeners with "bits of personality" and frequent mentions of community leaders. He said that one promotion involved an AM station's weekly reading business cards he collected. It drew about 15,000 cards, Martin estimated.

Coverage of the Country Radio Seminar was compiled by Kap Kirby, Ed Morris, Gerry Cuple, Rose Copley and Kaly Bood.



# Quiet Playlist Battle Rages

## Hallam, Oatman Spar During 'Great Debate'

It was billed as a "great debate," but mostly it was a lukewarm taking of sides on the question of whether playlists should be tight or loose. The most passionate participants at this season were Dene Hallam, who beat the drum for capitalism, and Mike Oatman, who stood up for artistic development. The remaining—and less doctrinaire—debaters found peace in the wholly pragmatic conclusion that a station should do what works, regardless of play length.

Hallam, who was recently named p.d. of WKHK New York, scoffed at the notion that long playlists help artists—or, indeed, that it is a profit-oriented station's concern. "If you have 70, 80 or 90 records," he asked, "how often are you going to hear an artist or a record?" He also took a swipe at paper ads, asserting, "Adding a record on a piece of paper won't help an artist."

He told programmers, "You can afford to take chances [with playlists] in small markets." And he added that in large markets, "you sell by Arbitron. In small markets,

you sell more by relationships. In New York, L.A. and Chicago, they really look at the numbers."

Concluded Hallam, "What's happening now is that the small markets are looking toward the large markets [for programming direction]. And I think that's bad."

Oatman, general manager of Great Empire Broadcasting, wondered aloud if a first play didn't also say that "a station is short in other things—like courtesy to the artist and to promotion people." He recalled the young artist who called once from a phone booth near the highway asking to stop by the station and have it play his new record. He was told he could—so the station gave the record a tryout, liked it and added it to the playlist, even though it was on an unheard-of label by an unheard-of artist. The record was "All My Friends Are Gonna Be Strangers," Oatman related, and the young hopeful was Merle Haggard.

"I don't know why we should put an arbitrary limit on how many records we play," Oatman continued. "I like to think of the playlist as a cata-

log. Too much repetition of a hot record burns an audience out." Oatman earned a prolonged cheer from the crowd when he concluded, "I think we need to build new legends in our business."

Hallam remained unimpressed by Oatman's Haggard narrative, asking how many "turkeys" one would have to listen to before coming across another Haggard.

Lon Henton of KJH Los Angeles spoke on behalf of long playlists, making the proviso, though, that he preferred to call them "open" playlists. He said that he wasn't interested in breaking new artists, and that he said, "New stuff as buffers for the current rotation" instead of using oldies which may have themselves, buried out.

Citing statistics from a phone survey he had taken among p.d.s, Dan O'Toole of Capitol Broadcasting Corp. said that most of his 61 respondents favored long playlists, but that most of the stations in the 50 markets have short lists. "In a competitive situation," he pointed out, "there's less room for error."



RADIO RALLY—Artists gather after a seminar session. Shown from left are Jerry Reed, Waylon Jennings, Brenda Lee, Sybil and Jessi Colter.

# New Ideas On Automation Are Examined By Panel

Automation has come a long way, as evidenced by the panel "Automation And The Syndicated Services." Its equipment has become more sophisticated, and so has the thinking behind it, according to Geoff Harvey of KHWK Kennewick, Wash.

Live-assist programming, as opposed to syndicated services, affords "tremendous efficiency, flexibility for changes, and jocks who are locally oriented," Harvey stated. "You can't get that with a service." Disadvantages he cited included the same dilemma that automated stations always face "You can't give exact time or temperature checks. And requests are not so impossible." He cautioned, "Don't let your automation turn into a jukebox. Be creative," adding, "It doesn't matter that you are automated, as long as they like what they hear."

In choosing the automated programming for a station, Mark Edger of KJCK Junction City, Kan. offered, "Strive to sound live. Utilize personalized cards to plug into each daily situation." He said stations should be dedicated to making the system sound the way they want it to.

Susan Carson of KFMR-FM Stockton, said she finds the Drake-Chenault syndication service cuts

costs for her automated station. "We can't compete with hiring talent," he noted, "but KRAC Sacramento, she said. Instead, the station concentrates on heavy promotion around the immediate community. Because of recent rulings by the FCC, KFMR is not required to monitor its system 24 hours a day. "This is a real cost-cutting factor," emphasized Carson. "Only regular office hours are kept, while a security system does the monitoring" after business hours.

As stations contemplate the automation/syndication services now available, Jeff Frank of WKWK Allentown, Pa. suggests, "Extensive research on changes from automation to live-assist" should be studied. "Don't abandon your established listeners," he warned.

# Sound Advice From Blore

• Continued from page 49  
Answering a question posed by an attendee who remarked that the radio ad and tv spots shown were effective but too expensive for small market stations, Blore stated, "Small budgets and small markets simply have to equal big ideas. If the idea is strong enough, it can be done. It'll work. Ideas don't cost anything."

# EXPERTS OFFER IMAGE ADVICE

## Panels Probe Promotional Ploys

Promoting major events within the community and determining a distinctive station image are both considered promotional musts for country radio stations. Two weekend seminars focused on "Strategic Image Marketing For Your Station" and "Capitalizing on Major Events In Your Area," honed in on ways to project a station to the night largest audience.

In radio promotions, "Marketing is not what you do at Kroger," quipped broadcasting consultant John Lund. Walt Disney's creed for marketing was "Find out what people want, then you give it to them," Lund said.

Three underlying factors build up to the overall importance of promotion, according to Lund. First of all, he said, "Identify your audience target, get to know more about your station's image by brainstorming and focus on that segment."

Secondly, he urged broadcasters

to plan programming for that special audience: "Pay close attention to aspects of music, news, air talent, commercials." From this direction, he said, a station can better position itself in the marketplace. "Plan a narrow attack, rather than an overall, broad attack," Lund advised.

These components set the stage for a strong promotional thrust. It is the one important direction a station can control, over already established programming formats and technical boundaries, Lund explained to the packed room.

To capitalize on major events in an area, Cheryl Ballard of WSUN St. Petersburg stressed the importance of knowing local newspaper colleagues. "Press reporters should be groomed to work with you in the media throughout the year, not just during an event," she said. This relationship in St. Petersburg has helped WSUN to carry off its successful

"Christmas Cash For Kids" project, which Ballard said raised \$72,000 in 72 hours through a mass-media sponsored community pledge drive.

Songwriter/spokesman Ed Bruce said that country, blues, rock, singers and DJs can identify all with the lifestyle of "The Great American Cowboy." To this end, the organization called the Pro Rodeo Network bring listeners values, values and Western heritage. Their newsletters, updates, national radio standings, interviews and a 24-hour hotline can tie in with national radio programming, according to Dave Baldrige of the Professional Rodeo Cowboy Association in Colorado Springs. "We're just a phone call away," he said, noting that the Pro Rodeo Network provides custom sports radio programming. "It's a goldmine that needs to be tapped," said Jerry Schafer of KKBK-FM Carson City, Nev.

Marketing an image to the exact (Continued on page 55)

# Programmers Sound Out Three Nashville Producers

The panel titled "Making Your Own Music—The Hot Country Hit" led to some give and take with three major Nashville producers that could eventually prove beneficial

for both producers and programmers. Moderated by Joel Raab of WJTV Cleveland, the panel started Jimmy Bowen of Warner Bros. Records, Jim Ed Norman of JEN Pro-

ductions and Tom Collins of Tom Collins Music.

"The vehicle for selling is the song," remarked Collins, adding, "the primary aspect in developing an artist is to make sure they have the right piece of material."

When the session was opened for questions, they came flying fast and furious. "Who do records fade?" asked Barry Mardit of WWW Detroit. Answered Bowen, treading the fine line between humor and reality, "We fade records because we don't have the goldmine time to figure out how to end one."

Added Norman, "A fade is one of God's gifts to technology. It leaves you with a degree of excitement that, coming to the end of the record, I couldn't create, no matter how much time I spent. Some records have an intensity and momentum that only a fade accomplishes."

"Don't stop fading the ending, for

God's sake," a Texas broadcaster pleaded. He mentioned that a 240 record can become a 230 record, if necessary, as the air personality buries the fade along, going into the news.

Instrumental intros also came under consideration, with Norman asking, "After I make this great intro, why the hell do you talk over it?" An important answer came back from the floor: Talking over an intro can discourage listeners from recording a song and damaging record sales.

In Nashville becoming an assembly line producing similar-sounding hits because the same musicians are constantly used? The criticism is fair to some extent, "admitted Norman, "because you tend to use the same people over and over again." But he feels the problem will be avoided as the future of country young musicians are drawn to Nashville.

"I can't define the Nashville Sound now, and, a few years ago, I

could," said Collins. "It's becoming mass appeal."

Radio's role in the future of the record business, especially in relation to the growing importance of television, came up for discussion when Jay Albright of Drake-Chenault asked if video would replace radio as the centerpiece for marketing in the next five to 10 years. Bowen said he felt that radio's importance would not be lessened in the next five years, but that video would become much more important for the record companies in the late '80s and early '90s. "Radio won't shrink or fade away because of its mobility, but video will come in and become another important outlet for us," he said.

Is the final mix made for radio or for consumers? "I'm guilty of always making records for the radio," said Norman. "If I don't get it played, I won't get it heard to the point where someone will buy it."



PRODUCER'S PANEL—Record producers Tom Collins, Jim Ed Norman and Jimmy Bowen talk about how they cut records during a seminar panel.

# Country

## THE TALK OF THE SEMINAR Broadcasters Speak Out

"We are not in the radio business. The business we are in is the advertising business, and that's the only business any radio station should be in."

Dave Shepherd  
KRES Moberly, Mo.

"Cable, if you haven't noticed, has been taking some very good people from the radio business. One of the most successful cable ventures of the past few years, MTV, is the product of radio people. . . . Real good radio people who aren't in radio anymore."

Dick Ferguson  
Katz Broadcasting

"Most of the time when a station loses an audience, it goes to 'off'—not to another radio station."

Rip Ridgeway  
Arbitron

"A consultant is someone who knows how to make love 350 ways, but doesn't have a girlfriend."

George C. Joachim  
WMNR Marion, Ohio

"If you want to really punish yourself, get in a car and make a five-day trip across the country. You'll find very little uniqueness (in radio)."

Ron Norwood  
KMPS Seattle

"If you want to find really interesting radio, go into the small markets."

John Lund  
Lund Consultants

"It's a crime for (your) station to drop a record if it's still working for you."

Bill Bradley  
KLZ Denver

"The newspaper is dying, and radio needs to take over that market."

George C. Joachim  
WMNR Marion, Ohio

"We get engaged in intramurals like country vs. country, AC vs. country, AM vs. FM, yet we are all competing for a pyramid-shaped total advertising dollars. What you should be doing is selling radio first, country radio second, and your station third."

John Hiber  
Hiber & Hart

"Know thy target."

John Lund  
Lund Consultants

"A deck has 52 cards, which reminds me I've had 52 radio jobs. There are four aces in the deck, which reminds me that ratings are taken four times each year and that's why I've had 52 different jobs."

Bob "Emperor" Hudson  
Keynote address

## Sales Strategies Examined At 'Marketing' Session

People are more interested than ever before in maximum value of dollars spent in today's tight economy, according to panelists in the session called "Marketing Your Key To Increased Sales Revenue," moderated by Jerdan Butard of WZZK Birmingham. As a result, any product or service that saves money is now a prime target for radio advertising.

Gary Drenik of the Radio Advertising Bureau emphasized that radio sales personnel should "avoid being done" and "break out of the mold" in looking for new markets created by changing lifestyles. Off-price merchandise and deep-discount stores, as well as do-it-yourself centers and maintenance shops, are among the fastest growing businesses in the market. Drenik said, as is the computer industry. Health spas, diet centers and jogging clothing are continuing to expand, as are energy-saving devices such as kerosene heaters and fans, which reduce electric bills in the winter and summer, he added.

size of the average household to 2.5, Drenik pointed out. As a result, 33% of condominiums are being sold to women, a market which never before existed.

Hospitals are presently marketing services directly to consumers, said Drenik, noting that "20% of the hospitals may not be around by the 1990s." In the area of services, health care centers are the second largest industry in the country today, next to agriculture, he said. They are beginning to advertise heavily for such community-oriented services as alcoholism rehabilitation and personnel recruitment.

Drenik played tapes of several advertisements as examples of new markets. Included were ads from a doctor, attorney, and rubbish hauling service.

"People want on radio stations because it will do something for them," he said. "You have to show them what it will do."

Susan Smith of Sealy, who talked on "How We Can Better Serve Regulators," said she was contacted over the large number of retailers she has

## Research Put In Perspective

### Panelists Warn Against Expecting Too Much From It

Research should not be viewed as a universal panacea for assuaging slipping demographics and curing faltering ratings, panelists advised in a session titled "Research . . . For Music, Marketing and Making Money." The panel, moderated by Lon Helton of KJHL Los Angeles, featured Rob Balon of Rob F. Balon & Associates, Carl Cramer of Cramer Communications, and Jim Tice of WCOS Columbia, S.C.

Balon cautioned against interpreting statistical research as the inflexible solution to a station's problems. "The problem with research is that the wrong kind can be totally misleading," he noted. "Research should be fact-finding by nature, but the information gained must be put into context individually."

Balon remarked that the radio industry has traditionally lagged behind other industries, most notably tel-

evision, which spends considerable budget dollars annually for in-depth evaluation and market research. "Research fills in the gaps where you need specific information to better position your station," he said. "It should give you the ability to see how your station is realistically perceived by your listeners—which may be quite a bit different from the way you think they're perceiving your station."

Balon used slides to illustrate what he jokingly termed "the mythical perfect Arbitron listener," showing her filling out her diary every 15 minutes, even while driving a car or dining in a restaurant. And he pointed out that in many cases, there is a surprisingly high lack of awareness by listeners about individual radio stations. Balon described one "street-corner traffic survey" his firm experimented with, in which

drivers were stopped and queried about the call letters of the station they were listening to at that moment. "Over 65% of the drivers named a different station from the one they actually had tuned in,"

Cramer emphasized that statistically valid research will deal with "perceptions, attitudes, opinions and views rather than realities, because listeners' perceptions often vary dramatically from reality." He warned against abusing the value of focus groups, which by design are not complete or valid entities in themselves, as research tools.

"What you should be looking for from your research firms and consultants is input, not control," Cramer observed. "They should constantly be feeding back information about your market and helping you second-guess the competition."

## WIDE RANGE OF TOPICS COVERED

### 640 Attend 14th Annual Meet

Continued from page 6

sions dealt with management, engineering, automation and syndication, staffing, consultants, ratings, contests, sales strategies and ways to compete in major-market combat.

However, small markets weren't ignored. There were early-bird agribusiness sessions, as well as concurrent late-night rooms for troubleshooting specific sales and programming problems.

The Country Music Assn. hosted a luncheon for seminar attendees on Friday. Exhibition kept their suites open in the evening, and a number of convention registrants also attended the WORST (World's Oldest Rock Star: Together) Show at the nearby Nashville Palace Friday night, sponsored by NARAS and the Country Promotion Assn. The traditional New Faces Show banquet closed out the festivities Saturday night.

If the sessions were, for the most part, uncontentious, they were reflective of the strides country radio has taken in growth and sophistication over the past several years. The tone of the conclave was optimistic, with speakers and panelists chosen from all facets of the broadcast industry.

Among those who participated at the seminar were Bob Kingsley of "American Country Countdown"; Prof. Robert F. Schwarz of Purdue

Univ.; Ron Coleman of Audience Analysts; John Boden of Blue Radio; George Pine of McGovern-Guild; Susan Dingthall and Rip Ridgeway of Arbitron; Yvonne M. Grewe of Team Associates; Hank Hiber of Hiber & Hart; Eric Small of Modulation Systems; Dale Pon of Dale Pon & Partners; and Tullio Welts of Manitzas, Harris & Padgett. Charlie Cook of KLLAC Los Angeles was elected agenda chairman for the 1984 Country Radio Semi-

nar. Elected to the board of directors of the Organization of Country Radio Broadcasters were Roy Wynn and Joe Casey of CBS Records Nashville; Bob Heathery of RCA; Mike Oatman of Great Empire Broadcasting; and Bill Sherrard of WFPO.

Tapes of individual seminar sessions may be ordered for \$3.95 each from Clyde Beavers, Beaverwood Studio, 2333 Wallon Ferry Rd., Hendersonville, Tenn. 37075.

## Ad Sales Sessions Offer Tips On Dollars & Sense

Continued from page 49

Seckline said that his station offers a year rather than giving prizes for promotion. "A good sales department is what makes it work," he said. "We've got to have one."

In the "Rates Today For a Better Tomorrow" session, John Fouts of the Chrstal Co. in Detroit gave the pros and cons of rate cards. A good rate card, he said, is easy to read, allows flexibility, generates immediate action, and provides direct response to supply and demand.

Panelist George Joachim of WWSN-FM Nashville, Ohio complained that radio rates in small

markets are "way too low" and that "rate structures need to be adapted to local situations." As an example, Joachim noted that his AM station's average order was \$288 monthly and the FMer's was \$450, compared to \$2,600 per month for newspaper advertising. "It costs the retailer \$650 for one full page ad, one time, for one day," Joachim noted.

The major factors involved in setting rates, Joachim said, are market tradition and perspectives and the newspaper rates. "Ask yourself where you would like to see rates be," Joachim chimed. "Does your station have enough credibility to influence rates?"

## Engineers Get Some Respect From Panel

"If your chief engineer isn't your best friend," moderator Lon Helton told an audience of DJs and p.d.s., "you'd better make him real fast. If nothing else, he may talk your general manager out of going anywhere," Helton of KJHL Los Angeles, conducted the session on "Engineering (In English) For Programmers." Walt Harrison, engineer at WWSN-FM Nashville, and Eric Small, head of Modulation Systems, Brooklyn, were the featured speakers.

A arguing for better communication between programmers and engineers, Harrison asserted, "Too many times this individual is only



WELCOMING RECEPTION—Epic recording artists and staffers get together at a welcoming reception at the seminar sponsored by the Organization of Country Broadcasters. Shown from left are Johnny Rodriguez, Marcia Beverly, Craig Appelquist, western country marketing manager; Ronnie McDowell; Don Kaner, Billboard's country chart coordinator; Ricky Skaggs; Joe Stampfer; and Rich Schwan, E/P/A national promotion manager, Nashville.





◆ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot) ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle)

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## 'Emperor' Holds Court

Continued from page 49

without interruption. After they tape the album, then the tapes no longer need the station or the artist, he said. "They don't need your time and temperature. The kids nowadays are rich—they've got a watch and a thermometer."

Radio was a "joyful experience" in the days when a lot of mistakes were being made, claimed Hudson. "I know a guy in L.A. who has made a mistake in 15 years—not one. Do you know why? Because he's pre-recorded. And after 15 years, you go around and ask people about him, and nobody's heard of him. Er-

nie Kovacs made more mistakes than anybody in the history of broadcasting. But they will be talking about Ernie Kovacs 500 years from now. Now I've got a question for you: who was p.d at WNBC last year?"

Hudson recalled the career of Los Angeles personality Dick Haynes, who was finally to get the punch line of a joke he was telling for the second or third time. "But you know that he had meant for you to laugh, to be part of his radio show, a part of his life, his day, his work, his existence, his career. And he cared, and he got people to care. He was real. He was radio."

## Amers, FMers, Agree

Continued from page 49

"Many of the things we do in Milwaukee," he said, "would be considered foreign in Madison 90 miles away." Describing Milwaukee as a "radio land," small town, Martin said that one of this station's most successful promotions was a rummage sale that drew 10,000.

Said W.W.M.V.'s Marlin, "Country music listeners do listen; they don't just hear the music. So they don't mind a break from the monotony of music." Marlin said his station does

a lot of call-letter D to heighten its visibility. He steadfastly referred to his station as "WWWW"—a conscious effort he said to separate it from its "offender" rock association when it was known as "W4." He added that the station also takes care to identify the songs it plays and lists in frequently with concepts and drive affairs. "We don't talk a lot," he noted, "but when we do it's concise and to the point."

"We've never called ourselves 'country' on the air," announced Mike John of KCCY-FM Pueblo, Colo. Rather, the station established its identity by playing contemporary music and using slogans that hinted at format—rather than proclaimed it—such as "KCCY Rocks. The Country." John said KCCY eventually dithered over its competition less by experimenting within its format than by letting the competitors jockey for listeners and, in so doing, lose their original base. The AM point was shared by Mike Carter of WL St. Louis and Kirk Raab of WHK Cleveland. Beverly Blensch of KJYY-FM Des Moines and Paul O'Brien of WUBE-FM Cincinnati handled the FM chores.

## Panels Probe Promo Moves

Continued from page 50

target audience must include "love and desire," said iv media marketer Dale Pon of Dale Pon & Partners, New York. "Marketing is the customer's point of view." Pon said, citing statistics indicating that 80% of all advertising is invisible, "Invisible advertising leaves you empty," he said.

## Nashville Scene

Continued from page 52

hang around also get a chance to see Connie Francis perform, as well as RCA's new country/rock artist, Steve Nicks, who did a version of "Starry, Starry" that most definitely won't be heard on every any time soon. Also in the audience, looking fascinated with the goings on, were Liberty Bessie, Lane Brady, who married that she was in Nashville for the first time with producer Allen Reynolds.

And you last came on the W.B.S.T. Show. Out of the many, only one on the dance floor may have been Dene Hutton or it may have been Nashville's hottest hot couple, Ike and Janis. Janis was the first to get up and dance. About her New Faces Show, has anyone ever seen such splendor together in one place before? I've covered every female performer on the stage, always with the term "singing" and never I've covered every female performer on the stage.

About Connie Mack, you saw her award to many handsome records. You saw her award to many handsome records. You saw her award to many handsome records. You saw her award to many handsome records.

Roger Miller landed up on a recent "Quincy" episode on NBC-TV. For those who missed the segment, Miller played a country superstar who nearly dies in a heavy accident caused by him being a country singer. He played Rickie Lee. Rickie Lee is a country singer. He played Rickie Lee. Rickie Lee is a country singer. He played Rickie Lee. Rickie Lee is a country singer.

By MELINDA NEWMAN

DALLAS—Plans for a new label and a series of sales strategies were unveiled by officials of Word Records here during the company's annual Press Days, Feb. 14-15.

The new label, East Records, will feature primarily new wave and punk-style acts, according to Stan Moser. Word's executive vice president, "East Records will be a label that will produce products by artists whose ministries are evangelically oriented," said Moser. "These groups won't play in churches but rather in high schools and colleges."

The label's first album, by the 77s, a California-based band, is scheduled for early April release. Two other projects are planned for that label. The albums will list for \$6.98.

Moser said he anticipates problems in marketing the records, admitting that some Christian bookstores may not realize that the music is still Christian-oriented. "The only way to make it succeed is to have the Christian public understand that they can use the record as an outreach," he said.

Lynn Nichols, director of marketing, agreed. "The idea could be rejected in Christian bookstores," she said, suggesting that this type of label might find less resistance in secular record stores.

Added Nichols, "A lot of our music is very much pop, but our typical content often uses particular terminology—'Christians'—understandable only to the churchgoers. With East, we were creating something without these Christian connotations. The main focal point is to speak to the person in his own language." Marketing will include regional promotion, personal appearances and attempts at gaining college radio airplay, Nichols said.

Also selling at \$6.98 are "Valuable" 18 PS-use promotional items to introduce new artists whose records would not get a fair chance if their records entered the market at \$8.98. "We had a problem when we had to raise our prices to \$8.98. No one would buy an unknown at this price," said Dan Johnson, vice president of record marketing.

Word's new records were produced for lower than usual budgets, but receive extra promotion, including a special floor talk to advertise the product. As added sales incentive, Valuable customers will be secured free LP with a sample of songs from several Valbuena. Johnson said the venture has been a success so far, adding that two of the artists, Kenny

Marks and Pete Carlson, have already recovered their production costs.

Johnson said Word has sold more than 250,000 copies of its exercise albums, and is preparing to market an accompanying video for the "Be-lieveables" album for \$49. The company has relied upon word of mouth by church groups and the use of bag stuffers to advertise this product. It has trained 25 instructors to go to the community and conduct classes.

"Giftables," cassettes wrapped in a box with a gift card enclosed, continue to be a successful product line, Johnson said. The tapes, which sell for the same price as cassettes without the gift packaging, were shipped last fall in time for the Christmas season, but Word intends to make "Giftables" an all-year-long line.

"We're moving it beyond the Easter or Christmas idea," said Nichols.

The cassettes are in their own display rack and usually located away

from the music section, often near the greeting cards or books, Nichols said. "The whole idea with the display is to get it more on an impulse buying level."

The company also announced release of an Army Grant single, "Ageless Melody," a compilation of eight Grant songs arranged in a medley. It will appear in a counter display also designed to hold Grant's recent "Age To Age" album and cassette. A coupon will be included with the single that is good for a \$2.49 credit against the purchase of "Age To Age." The price of the single is \$2.49, which makes it free for those who use the coupon, Moser pointed out. The release is coordinated with Grant's 41-city tour, which was to kick off March 1.

Johnson said that, although Word's new albums and medley record prices will remain constant throughout the year, sheet music costs may be increased.

Best Selling

Survey For Week Ending 3/5/83

**Inspirational LPs**

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Week	Title	Artist, Label & Number	Weeks on Chart	Peak
1	AGE TO AGE	Grant, Polygram, NMA 6015	27	1
2	SONGS FOR THE GATHERED	Grant, Polygram, NMA 6015	27	1
3	THE POWER OF THE POWER	Grant, Polygram, NMA 6015	27	1
4	AEROBIC CELEBRATION	Kenny Rogers, RCA 92111	27	1
5	LIFT UP THE LORD	Grant, Polygram, NMA 6015	27	1
6	MORE POWER TO YA	Grant, Polygram, NMA 6015	27	1
7	I'LL NEVER STOP LOVING YOU	Grant, Polygram, NMA 6015	27	1
8	AMAZING GRACE	Grant, Polygram, NMA 6015	27	1
9	THE VERY BEST OF THE IMPERIALS	Grant, Polygram, NMA 6015	27	1
10	LIGHT ETERNAL	Grant, Polygram, NMA 6015	27	1
11	PEACE IN THE VALLEY	Grant, Polygram, NMA 6015	27	1
12	PLAY THRU ME	Grant, Polygram, NMA 6015	27	1
13	SPRINT WINGS	Grant, Polygram, NMA 6015	27	1
14	FRONT ROW	Grant, Polygram, NMA 6015	27	1
15	LET ME SAY TO YOU	Grant, Polygram, NMA 6015	27	1
16	KIDS PRINCE	Grant, Polygram, NMA 6015	27	1
17	A SONG IN THE NIGHT	Grant, Polygram, NMA 6015	27	1
18	CUTTING EDGE	Grant, Polygram, NMA 6015	27	1
19	LET THE WORLD KNOW	Grant, Polygram, NMA 6015	27	1
20	LET THE WORLD KNOW	Grant, Polygram, NMA 6015	27	1
21	LET THE WORLD KNOW	Grant, Polygram, NMA 6015	27	1
22	LET THE WORLD KNOW	Grant, Polygram, NMA 6015	27	1
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41	LET THE WORLD KNOW	Grant, Polygram, NMA 6015	27	1
42	LET THE WORLD KNOW	Grant, Polygram, NMA 6015	27	1
43	LET THE WORLD KNOW	Grant, Polygram, NMA 6015	27	1
44	LET THE WORLD KNOW	Grant, Polygram, NMA 6015	27	1
45	LET THE WORLD KNOW	Grant, Polygram, NMA 6015	27	1
46	LET THE WORLD KNOW	Grant, Polygram, NMA 6015	27	1
47	LET THE WORLD KNOW	Grant, Polygram, NMA 6015	27	1
48	LET THE WORLD KNOW	Grant, Polygram, NMA 6015	27	1
49	LET THE WORLD KNOW	Grant, Polygram, NMA 6015	27	1
50	LET THE WORLD KNOW	Grant, Polygram, NMA 6015	27	1





# RECORD COLLECTORS! TRIVIA BUFFS! NOSTALGIA FANS! RADIO PROGRAMMERS.. AND EVERYONE INTERESTED IN MUSIC PAST AND PRESENT!

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### NUMBER ONE RECORDS (any package listed with the number "1"):

A listing of every record that reached the Number One position on Billboard's charts for the period covered, week-by-week. Lists issue date, title, artist, label — in order of issue date.

### TOP TEN RECORDS (any package listed with the number "2"):

A listing of every record that reached any of the Top Ten positions on Billboard's charts for the period covered. Records are listed in alphabetical order by title within each year. Where duplicate versions of the same tune (cover records) occur, they are listed alphabetically by artist's last name. In cases where a record reached Top Ten in one year and was also in the Top Ten the following or a later year, it is listed in both years. Records marked with a "#1" indicate that the record reached the Number One position in the year in which it is so marked. Lists title, artist, label.

### TOP RECORDS OF THE YEAR (any package listed with the number "3"):

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A-3	Top Pop Singles of the Year, 1946 through Present	50.00

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B-3	Top Pop Albums of the Year, 1956 to Present	50.00

## COUNTRY SINGLES

C-1	Number One Country Singles, 1948 to Present	50.00
C-2	Top Ten Country Singles, 1948 to Present	50.00
C-3	Top Country Singles of the Year, 1946 to Present	50.00

## COUNTRY ALBUMS

D-1	Number One Country Albums, 1964 to Present	25.00
D-2	Top Ten Country Albums, 1964 to Present	25.00
D-3	Top Country Albums of the Year, 1965 to Present	25.00

## SOUL (RHYTHM & BLUES) SINGLES

E-1	Number One Soul Singles, 1948 to Present	50.00
E-2	Top Ten Soul Singles, 1948 to Present	50.00
E-3	Top Soul Singles of the Year, 1946 to Present	50.00

## SOUL (RHYTHM & BLUES) ALBUMS

F-1	Number One Soul Albums, 1965 to Present	25.00
F-2	Top Ten Soul Albums, 1965 to Present	25.00
F-3	Top Soul Albums of the Year, 1966 to Present	25.00

## ADULT CONTEMPORARY SINGLES

G-1	Number One Adult Contemporary Singles, 1961 to Present	30.00
G-2	Top Ten Adult Contemporary Singles, 1961 to Present	30.00
G-3	Adult Contemporary Singles of the Year, 1966 to Present	30.00

## CLASSICAL ALBUMS

H-1	Number One Classical Albums, 1969 to Present	20.00
H-2	Top Ten Classical Albums, 1969 to Present	20.00
H-3	Top Classical Albums of the Year, 1969 to Present	20.00

## JAZZ ALBUMS

I-1	Number One Jazz Albums, 1969 to Present	20.00
I-2	Top Ten Jazz Albums, 1969 to Present	20.00
I-3	Top Jazz Albums of the Year, 1969 to Present	20.00

## \*GOSPEL ALBUMS (Spiritual & Inspirational) NEW ITEM

K-1	Number One Gospel Albums, 1974 to Present	15.00
K-2	Top Ten Gospel Albums, 1974 to Present	15.00
K-3	Top Gospel Albums of the Year, 1974 to Present	15.00

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**NOTE:** Individual years of the Number One, Top Ten, or Top-of-the-Year listings may be purchased separately at \$5.00 each. Photo-copies of individual weekly charts are available as follows: 1 to 4 pages: \$3.50 per page; 5 or more pages: \$3.00 per page.

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## BRITAIN

(Country of Music & Video Week)  
As of 1/27/83  
SINGLES

- |           |     |     |  |
|-----------|-----|-----|--|
| This Week | 1   | 1   | TOO HOT, Kalamazoo, EMI                                    |
| Last Week | 2   | 5   | BILLIE JEAN, Michael Jackson, Epic                         |
|           | 3   | 4   | AFRICANA, Tash, CBS  |
|           | 4   | 3   | CHANGE, Tash For Fears, Mercury                            |
|           | 5   | 3   | SIGN OF THE TIMES, Bala Stars, RCA                         |
|           | 6   | 2   | DOWN UNDER, Men At Work, Epic                              |
|           | 7   | 7   | UP WHERE WE BELONG, Joe Jackson & Jennifer Warnock, Island |
|           | 8   | 16  | NEVER GONNA DISE YOU UP, Musical Youth, MCA                |
|           | 9   | 24  | TOMORROW'S MADNESS, Madness, Sire                          |
|           | 10  | 19  | WHAM RAVE, Wham, Interscope                                |
|           | 11  | 14  | RINGS OF LOVE, Fun Boy Three, Chrysalis                    |
|           | 12  | 15  | LOVE ON YOUR SIDE, Thompson Twins, A&J                     |
|           | 13  | 10  | DI DANCE, Pfundhead Man, Warner Bros.                      |
|           | 14  | NEW | TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, Sire             |
|           | 15  | 13  | SHINY SHINY, Naysi, Virgin                                 |
|           | 16  | 17  | HELL, Titi Girl, Chrysalis                                 |
|           | 17  | 14  | LIGHT AS AIR, J. J. Seaved, MCA                            |
|           | 18  | NEW | TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, Sire             |
|           | 19  | 13  | SHINY SHINY, Naysi, Virgin                                 |
|           | 20  | 17  | HELL, Titi Girl, Chrysalis                                 |
|           | 21  | 14  | LIGHT AS AIR, J. J. Seaved, MCA                            |
|           | 22  | NEW | TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, Sire             |
|           | 23  | 13  | SHINY SHINY, Naysi, Virgin                                 |
|           | 24  | 17  | HELL, Titi Girl, Chrysalis                                 |
|           | 25  | 14  | LIGHT AS AIR, J. J. Seaved, MCA                            |
|           | 26  | NEW | TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, Sire             |
|           | 27  | 13  | SHINY SHINY, Naysi, Virgin                                 |
|           | 28  | 17  | HELL, Titi Girl, Chrysalis                                 |
|           | 29  | 14  | LIGHT AS AIR, J. J. Seaved, MCA                            |
|           | 30  | NEW | TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, Sire             |
|           | 31  | 13  | SHINY SHINY, Naysi, Virgin                                 |
|           | 32  | 17  | HELL, Titi Girl, Chrysalis                                 |
|           | 33  | 14  | LIGHT AS AIR, J. J. Seaved, MCA                            |
|           | 34  | NEW | TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, Sire             |
|           | 35  | 13  | SHINY SHINY, Naysi, Virgin                                 |
|           | 36  | 17  | HELL, Titi Girl, Chrysalis                                 |
|           | 37  | 14  | LIGHT AS AIR, J. J. Seaved, MCA                            |
|           | 38  | NEW | TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, Sire             |
|           | 39  | 13  | SHINY SHINY, Naysi, Virgin                                 |
|           | 40  | 17  | HELL, Titi Girl, Chrysalis                                 |
|           | 41  | 14  | LIGHT AS AIR, J. J. Seaved, MCA                            |
|           | 42  | NEW | TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, Sire             |
|           | 43  | 13  | SHINY SHINY, Naysi, Virgin                                 |
|           | 44  | 17  | HELL, Titi Girl, Chrysalis                                 |
|           | 45  | 14  | LIGHT AS AIR, J. J. Seaved, MCA                            |
|           | 46  | NEW | TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, Sire             |
|           | 47  | 13  | SHINY SHINY, Naysi, Virgin                                 |
|           | 48  | 17  | HELL, Titi Girl, Chrysalis                                 |
|           | 49  | 14  | LIGHT AS AIR, J. J. Seaved, MCA                            |
|           | 50  | NEW | TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, Sire             |
|           | 51  | 13  | SHINY SHINY, Naysi, Virgin                                 |
|           | 52  | 17  | HELL, Titi Girl, Chrysalis                                 |
|           | 53  | 14  | LIGHT AS AIR, J. J. Seaved, MCA                            |
|           | 54  | NEW | TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, Sire             |
|           | 55  | 13  | SHINY SHINY, Naysi, Virgin                                 |
|           | 56  | 17  | HELL, Titi Girl, Chrysalis                                 |
|           | 57  | 14  | LIGHT AS AIR, J. J. Seaved, MCA                            |
|           | 58  | NEW | TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, Sire             |
|           | 59  | 13  | SHINY SHINY, Naysi, Virgin                                 |
|           | 60  | 17  | HELL, Titi Girl, Chrysalis                                 |
|           | 61  | 14  | LIGHT AS AIR, J. J. Seaved, MCA                            |
|           | 62  | NEW | TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, Sire             |
|           | 63  | 13  | SHINY SHINY, Naysi, Virgin                                 |
|           | 64  | 17  | HELL, Titi Girl, Chrysalis                                 |
|           | 65  | 14  | LIGHT AS AIR, J. J. Seaved, MCA                            |
|           | 66  | NEW | TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, Sire             |
|           | 67  | 13  | SHINY SHINY, Naysi, Virgin                                 |
|           | 68  | 17  | HELL, Titi Girl, Chrysalis                                 |
|           | 69  | 14  | LIGHT AS AIR, J. J. Seaved, MCA                            |
|           | 70  | NEW | TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, Sire             |
|           | 71  | 13  | SHINY SHINY, Naysi, Virgin                                 |
|           | 72  | 17  | HELL, Titi Girl, Chrysalis                                 |
|           | 73  | 14  | LIGHT AS AIR, J. J. Seaved, MCA                            |
|           | 74  | NEW | TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, Sire             |
|           | 75  | 13  | SHINY SHINY, Naysi, Virgin                                 |
|           | 76  | 17  | HELL, Titi Girl, Chrysalis                                 |
|           | 77  | 14  | LIGHT AS AIR, J. J. Seaved, MCA                            |
|           | 78  | NEW | TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, Sire             |
|           | 79  | 13  | SHINY SHINY, Naysi, Virgin                                 |
|           | 80  | 17  | HELL, Titi Girl, Chrysalis                                 |
|           | 81  | 14  | LIGHT AS AIR, J. J. Seaved, MCA                            |
|           | 82  | NEW | TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, Sire             |
|           | 83  | 13  | SHINY SHINY, Naysi, Virgin                                 |
|           | 84  | 17  | HELL, Titi Girl, Chrysalis                                 |
|           | 85  | 14  | LIGHT AS AIR, J. J. Seaved, MCA                            |
|           | 86  | NEW | TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, Sire             |
|           | 87  | 13  | SHINY SHINY, Naysi, Virgin                                 |
|           | 88  | 17  | HELL, Titi Girl, Chrysalis                                 |
|           | 89  | 14  | LIGHT AS AIR, J. J. Seaved, MCA                            |
|           | 90  | NEW | TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, Sire             |
|           | 91  | 13  | SHINY SHINY, Naysi, Virgin                                 |
|           | 92  | 17  | HELL, Titi Girl, Chrysalis                                 |
|           | 93  | 14  | LIGHT AS AIR, J. J. Seaved, MCA                            |
|           | 94  | NEW | TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, Sire             |
|           | 95  | 13  | SHINY SHINY, Naysi, Virgin                                 |
|           | 96  | 17  | HELL, Titi Girl, Chrysalis                                 |
|           | 97  | 14  | LIGHT AS AIR, J. J. Seaved, MCA                            |
|           | 98  | NEW | TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, Sire             |
|           | 99  | 13  | SHINY SHINY, Naysi, Virgin                                 |
|           | 100 | 17  | HELL, Titi Girl, Chrysalis                                 |

## CANADA

(Country Canadian Broadcasting Corp.)  
As of 1/27/83  
SINGLES

- |           |    |     |  |
|-----------|----|-----|--|
| This Week | 1  | 1   | SEXUAL HEALING, Marvin Gaye, CBS                         |
| Last Week | 2  | 2   | GOODY TWO SHOES, Adam Ant, CBS                           |
|           | 3  | 4   | DO YOU REALLY WANT TO HURT ME, Culture Club, Epic/Virgin |
|           | 4  | 6   | PASS THE CUPHOLE, Musical Youth, MCA                     |
|           | 5  | 3   | SHAME ON THE MOON, Bob Dylan, Capitol                    |
|           | 6  | 8   | AFRICA, Tash, CBS  |
|           | 7  | 7   | BABY COME TO ME, Pat Austin & Luther Ingram, New Line    |
|           | 8  | 13  | STRAY CAT STRUT, Gray Cat, RCA                           |
|           | 9  | 6   | MIRROR MAN, Human League, Mercury                        |
|           | 10 | 8   | ALLEN TOWN, Billy Joel, CBS                              |
|           | 11 | 12  | ALICE, My Heart, ABC                                     |
|           | 12 | NEW | COMING ON EILEEN, Devy's, Mercury                        |
|           | 13 | 10  | WHEN I'M WITH YOU, Sheryl, Capitol                       |
|           | 14 | 15  | YOU ARE, Lionel Richie, Motown                           |
|           | 15 | NEW | ROCKY, Tash, Chrysalis                                   |
|           | 16 | 16  | WE GOT THOUGHT, Angela & Sheena Easton, Epic             |
|           | 17 | NEW | HUNGRY LIKE THE WOLF, Ours, Capitol                      |
|           | 18 | NEW | ALL NIGHT, Christopher Cross, Warner Bros.               |
|           | 19 | NEW | BACK ON THE CHAIN DANCE, Proclaimers, Sire               |
|           | 20 | NEW | CUTE LIKE A KISS, Bryan Adams, MSM                       |

## WEST GERMANY

(Country De Musikmarkt)  
As of 1/27/83  
SINGLES

- |           |     |     |  |
|-----------|-----|-----|--|
| This Week | 1   | 1   | MAJOR TOM, Peter Schilling, RCA                    |
| Last Week | 2   | 2   | HE PUTTALUNGO, Nini, CBS                           |
|           | 3   | 3   | THE GEMMERS FROM KIDGAL, Sire/RCA                  |
|           | 4   | 4   | DO YOU WANT TO HURRY LOVE, Phil Collins, MCA       |
|           | 5   | 5   | WOT, Catriona Semple, A&M/CBS                      |
|           | 6   | 6   | NILLO KLAU, Hildegarde and Birme, Telefunken/Falco |
|           | 7   | 7   | DO YOU WANT TO HURRY LOVE, Phil Collins, MCA       |
|           | 8   | 8   | I DON'T WARRA CHANCE, Eddy Grant, RCA              |
|           | 9   | 9   | PASSION, Pat Benatar/Antia, RCA                    |
|           | 10  | 10  | HEARTACHE, Ricki-Lee, Warner Bros.                 |
|           | 11  | 11  | SONGHEART, Ricki-Lee, Warner Bros.                 |
|           | 12  | 12  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 13  | 13  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 14  | 14  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 15  | 15  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 16  | 16  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 17  | 17  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 18  | 18  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 19  | 19  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 20  | 20  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 21  | 21  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 22  | 22  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 23  | 23  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 24  | 24  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 25  | 25  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 26  | 26  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 27  | 27  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 28  | 28  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 29  | 29  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 30  | 30  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 31  | 31  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 32  | 32  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 33  | 33  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 34  | 34  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 35  | 35  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 36  | 36  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 37  | 37  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 38  | 38  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 39  | 39  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 40  | 40  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 41  | 41  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 42  | 42  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 43  | 43  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 44  | 44  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 45  | 45  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 46  | 46  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 47  | 47  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 48  | 48  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 49  | 49  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 50  | 50  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 51  | 51  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 52  | 52  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 53  | 53  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 54  | 54  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 55  | 55  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 56  | 56  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 57  | 57  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 58  | 58  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 59  | 59  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 60  | 60  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 61  | 61  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 62  | 62  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 63  | 63  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 64  | 64  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 65  | 65  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 66  | 66  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 67  | 67  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 68  | 68  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 69  | 69  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 70  | 70  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 71  | 71  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 72  | 72  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 73  | 73  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 74  | 74  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 75  | 75  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 76  | 76  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 77  | 77  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 78  | 78  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 79  | 79  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 80  | 80  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 81  | 81  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 82  | 82  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 83  | 83  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 84  | 84  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 85  | 85  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 86  | 86  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 87  | 87  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 88  | 88  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 89  | 89  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 90  | 90  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 91  | 91  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 92  | 92  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 93  | 93  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 94  | 94  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 95  | 95  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 96  | 96  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 97  | 97  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 98  | 98  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 99  | 99  | THE SONGHEART, Ricki-Lee, Warner Bros.             |
|           | 100 | 100 | THE SONGHEART, Ricki-Lee, Warner Bros.             |

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|-----|----|----|--|
| 23  | 16 | 1  | ICH SCHAU DICH AN, Spider Murphy Gang, EMI Electrola |
| 24  | 17 | 2  | ALL HONOR, PULCER, Vangelis, Warner Bros. WEA        |
| 25  | 18 | 3  | IT'S RAINING, MCA                                    |
| 26  | 19 | 4  | STAYING ON, MCA                                      |
| 27  | 20 | 5  | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 28  | 21 | 6  | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 29  | 22 | 7  | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 30  | 23 | 8  | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 31  | 24 | 9  | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 32  | 25 | 10 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 33  | 26 | 11 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 34  | 27 | 12 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 35  | 28 | 13 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 36  | 29 | 14 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 37  | 30 | 15 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 38  | 31 | 16 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 39  | 32 | 17 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 40  | 33 | 18 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 41  | 34 | 19 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 42  | 35 | 20 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 43  | 36 | 21 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 44  | 37 | 22 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 45  | 38 | 23 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 46  | 39 | 24 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 47  | 40 | 25 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 48  | 41 | 26 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 49  | 42 | 27 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 50  | 43 | 28 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 51  | 44 | 29 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 52  | 45 | 30 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 53  | 46 | 31 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 54  | 47 | 32 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 55  | 48 | 33 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 56  | 49 | 34 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 57  | 50 | 35 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 58  | 51 | 36 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 59  | 52 | 37 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 60  | 53 | 38 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 61  | 54 | 39 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 62  | 55 | 40 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 63  | 56 | 41 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 64  | 57 | 42 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 65  | 58 | 43 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 66  | 59 | 44 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 67  | 60 | 45 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 68  | 61 | 46 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 69  | 62 | 47 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 70  | 63 | 48 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 71  | 64 | 49 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 72  | 65 | 50 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 73  | 66 | 51 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 74  | 67 | 52 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 75  | 68 | 53 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 76  | 69 | 54 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 77  | 70 | 55 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 78  | 71 | 56 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 79  | 72 | 57 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 80  | 73 | 58 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 81  | 74 | 59 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 82  | 75 | 60 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 83  | 76 | 61 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 84  | 77 | 62 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 85  | 78 | 63 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 86  | 79 | 64 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 87  | 80 | 65 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 88  | 81 | 66 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 89  | 82 | 67 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 90  | 83 | 68 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 91  | 84 | 69 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 92  | 85 | 70 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 93  | 86 | 71 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 94  | 87 | 72 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 95  | 88 | 73 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 96  | 89 | 74 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 97  | 90 | 75 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 98  | 91 | 76 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 99  | 92 | 77 | HEARTACHE, Ricki-Lee, Warner Bros.                   |
| 100 | 93 | 78 | HEARTACHE, Ricki-Lee, Warner Bros.                   |

# Court Dismisses Beatles Action

## 1969 Claim Against Northern Songs Is Thrown Out

By PETER JONES

LONDON—The High Court here has finally thrown out an action started 14 years ago by Paul McCartney and the late John Lennon against Northern Songs, in which the Beatles songwriters claimed at least five million pounds (some \$7.5 million) additional royalties on many of their biggest hits.

But there is at least one more chapter to be written in the long-running saga, because McCartney initiated a second action against Northern Songs in 1980, incorporating some aspects of the original case, and this is unlikely to reach court before mid-1984 at the earliest.

The High Court decided Feb. 16 to strike out the 1969 claim for additional royalties on all Lennon-McCartney songs dating back to 1965. Included were such titles as "Yesterday," "Penny Lane" and "Eleanor Rigby." McCartney's second action is affected by regulations of the Statute of Limitations, under which the case can apply only to records made after 1974, thus eliminating the smash-hit stockpile of the 1960s.

The original legal move by Lennon and McCartney has been reviewed briefly several times over the years and adjourned each time. It started around the time that Northern Songs was sold to ATV Music, publishing arm of the Associated Communications Corp. group

headed by Lew Grade, now Lord Grade. Four years earlier, Northern Songs, part of the Dick James Organization, had become a public company quoted on the stock market.

ACC was taken over last year by Australian businessman Robert Holmes à Court. During the takeover battles, McCartney was reported to have made a bid of around \$30 million to buy Northern Songs, and so regain the rights to all the early Lennon-McCartney songs. However, no separate deal for the publishing was reached at the time, though later rumors linked McCartney with Lennon's widow Yoko Ono in a further buy-money bid.

The ongoing battle over Northern Songs and the Beatles' compositions is complex. An ATV spokesman hereopines: "Really, it is a purely-legal situation concerning interpretation of documentation from 1963, and we don't regard the court decision as a major victory."

When the High Court decision over the 1969 action was announced, Mr. Justice Walton, in a laconic reference to "beetles," observed: "Every member of the Chancery Bench has personal judicial knowledge that the Beatles' sacred inviolability is a most litigious insect."

This was the latest in a growing list of cases in which songwriters' performers air in-court grievances about their original contractual

deals over royalties. Sting, from man of the group Police, eventually reached an out-of-court settlement with Virgin Publishers, believed to be some \$2.2 million. Gilbert O'Sullivan took successful High Court action against his manager/mentor Gordon Mills and MAM Music, resulting, while the case is going on to the Appeal Court, he could benefit to the tune of some \$2 million. And waiting for High Court time is the action by Elton John

(Continued on opposite page)

## POLYGRAM STAGES PRESENTATION

# Compact Disc Launched In U.K.

Continued from page 3  
the reproduction system. In marketing terms, it has also been observed that only 194 U.K. dealers have chosen to market the software including, regrettably, none of the retail outlets, and that less than 200 titles are available.

Furthermore, there is an acute shortage of hardware. Only half a dozen manufacturers currently have players available. The hope is that there will be machines from 20 different companies on the market be-

fore the end of this year, and that all 38 firms so far committed to the system will have players available by the end of 1984.

Sony is estimating a total penetration of 100,000 titles this year, rising to 900,000 (or Europe, Japan and the U.S.) by 1984. Expectations are that 40,000 units will be sold in the U.K. this year, with a retail price ranging from \$675 to \$900.

During the presentation, Adrian Farmer of Nimbus and John Fasnidge of Forward Technology an-

nounced that their companies would be setting up CD pressing plants with an eventual annual capacity of five million units each.

PolyGram is offering sale or exchange for the first four months on both new and existing titles. Classical repertoire selling at \$8.62 and pop repertoire at \$7.87, on an exchange rate of \$1.50 against the pound sterling.

So far, EMI has not committed repertoire to the CD system. EMI chief executive Ken Easit says: "We have no intention of paying a three-cent royalty for the privilege of making our repertoire available, but if the royalty demand is abandoned we would certainly make our product available."

Meanwhile, PolyGram's international headquarters in Baarn, Holland has officially announced that 150 CD titles will be released in March in the U.K., West Germany, Holland and France. Some 20-30 new titles will be added each month, with the company aiming for a total of about 500 by the end of the year.

National launches in Switzerland, Sweden and Belgium are set for April, and other European territories will follow later this year.

## Basil Track Banned In Korea

By BYUNG-HOO SUH

SEOUL—Though British singer Tom Basil is riding high in the radio action listings in Korea, a track on her debut album "World Of Mouth" has run afoul of the extremely sensitive Korean Public Performance Ethics Committee.

The offending item is "Be Still," deemed by the morals watchdog group to be "obscene and with phallic connotations." As a result, the Kadalchoe/Virgin album, handled here by Yehum Records, Korean licensee for Virgin product, has

been released without that song. In Korea, the performing arts, records and tapes very much included, are subject to close screening by the KPEEC for any suspected obscenity. According to a committee report, a total of 123 international songs out of 6,369 checked out last year were judged to be "improper" and banned from release on records or tapes. The tunes were rejected, says the report, for "their lyrics have an undesirable, some nature, for obscenity, for drag orientation or propagation of violence among the young."

## LONDON EVENT DRAWS 120 EXHIBITORS

# Upbeat Mood At Software Show

Continued from page 30  
This is the biggest and most diversified show we've held to date. But despite increasing the exhibition area by 25% since last September's event, we still had a waiting list of companies that could not be squeezed in." Warston said the breakdown of exhibiting firms was 70% distributors, 10% wholesalers and 30% ancillary companies, notably stock computer and display specialists.

The show featured a few overseas companies exhibiting for the first time, including West German shop-fitters Hades, U.K. company Minicase, which introduced the new Japanese-made tape Vadem, and from the U.S., the Portavideo "Magic Movie Machine," concept first showcased at the recent Consumer Electronics Show in Las Vegas. The portable VHS player, designed for non-VCR owners, will be marketed through franchisees, non-exclusive dealers and rental agencies. It made its European debut at the Software Show.

Recent market research, including predictions of a year-end VCR population of between 45 million and six million, has clearly given a new stimulus to distributors. It has the

news that broadcast television lost five million viewers to home video over the Christmas period in the U.K. A number of new distributors made their bow at the show.

Among those firms was the Psycho label selling U.S. features through CBS-Fox Sales and Distribution, new independent distributor Intervideo, set up early this year by the Agra group; Cinema Indoors, distributors of Universal, and acquisition specialists the By Agency. Other first-time exhibitors included 3M Video, Hollywood Video, MIVC and Films International.

Most major spring launches were timed to coincide with the show, though genuine blockbuster product is now thin. MGM/UA is putting out Steven Spielberg's "Poltergeist" only six months after its theatrical release, along with "Pennies From Heaven" and "Abba: The Movie," which is expected to repeat the music video success of last fall's "The Complete Beatles," which has reportedly sold over 13,000 units in the U.K.

Born EMI's 13-title March release includes Pink Floyd's "The Wall" and "Aamityville 2," while CIC's midprice Arca label has six new features, including Zeffirelli's "Komeo and Juliet."

New approaches to marketing were evident at this year's show. While Hollywood-oriented distributors cling to the "winning" blend of theatrical and video release, independent companies are subverting the strategy with simultaneous launches.

Palace Video, having pioneered this approach with "Diva," is now doing the same with the horror movie "The Evil Dead," seeing this as a way to "win" the combi-prize and boost sales volume. Independent distributor VCL's first feature production, "California Girls," will actually be out on video prior to its theatrical release.

Pricing philosophies have recently undergone a radical downward revision in the interests of promoting sales. And music product is also seen as having particular sales potential, especially with the advent of stereo hardware, depending on price.

Says Steve Ayres, MGM/UA marketing manager, whose company achieved 40% straight sale on "The Complete Beatles": "The sales potential is enormous for top music programs, and frankly I just don't believe the independent retailer has opened his eyes yet to the possibility of actually selling these sales."

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ABU DHABI TO HOST ELECTRONICS FAIR

Video Booming In Persian Gulf

By WOLFGANG SPAHR

**BERLIN**—Video in the Persian Gulf states is becoming an increasingly accepted feature of everyday life, with VCR ownership now over one million and the area's first full-length international electronics exhibition to take place March 19-23 in Abu Dhabi.

The event, Audio Video Berlin, is being organized by AMK, Berlin Company. For exhibitors together with the Gulf Arab Marketing & Exhibition Company on a 6,000 square meter site. It will be open to general specialists and to the general public. Japanese, American and European companies are among the exhibitors. VCR ownership in this area of the

world is skyrocketing. There are only about four million VCRs in the Persian Gulf, but in such countries as Kuwait, Qatar and Oman, over 40% of the households with VCRs also own video hardware, the majority of which is imported from Japan, although much of it also reaches the area through more indirect routes. It is estimated, for instance, that 50% of all VCRs sold in London are re-exported, 25% of them to the Gulf.

Prices are falling sharply, with VHS format machines accounting for about 60% of all units sold. Certain impulse-standard models available in Europe, programs recorded both in Europe and the States are also popular

Films and light entertainment shows taped off the air or from cable are flown to the Gulf countries in great quantity, and there are over 3,000 private-sellers dealers. British and American programs complete with commercials are common, as are copies of Hollywood productions not yet released in the West.

In many parts of the Gulf dealers should in theory be licensed, though few efforts are made in regulating the market. Saudi Arabia's Ministry of Information has announced more frequent checks on videotape outlets to ensure conformity with Islamic practice, and video trade regulations are also pending.

Pre-recorded product makes up more than 80% of all sales and rental, but as many as 14 million blank tapes are sold annually in the Gulf area. Mass duplication facilities are in the process of being established for legitimate trade, and at least one company has up to 150 slave units in use. A British firm has set up a duplication plant in Bahrain, and others are expected to follow as the market continues to expand.

It is also making institutional inroads. Virtually every university department is video-equipped, and the medium is expected to acquire an important role in schools and educational curricula.

Stephen Edwards, the BBC's head of copyright, has said in London, "We are aware of the severity of the problem in South Africa, and we'd certainly not experience difficulty in finding people to prosecute." He reportedly added that "millions of dollars are involved."

British comedy and action shorts, as well as feature films, have long been popular in South Africa, and because of the British actors' trade union ban on the sale of television material to South Africa, the only means of access to this material is through home video outlets.

British television's concern over the South African market here is evidenced by a recent meeting held between the BBC and the Independent Television Authority (ITV). The latter has, apparently, not yet confirmed whether it will take steps to prevent piracy of its material in this territory. But should the British television networks pursue this course of action against South African "pirates," it will mean registering their many thousands of films in terms of this country's Copyright Act.

BBC May Take Action On South African Vid Piracy

**JOHANNESBURG**—Following the recent South African court action against the Paramount Pictures Corp. against a local video outlet (Billboard, Feb. 12), the BBC has announced that it is pondering legal action measures similar to that inquired here against Video Parktown North. In that case, a judge ruled that distribution, renting or ex-

GEMA Chief Schulze Feted On Turning 70

**BERLIN**—Worldwide congratulations, including a letter from Pope John Paul II, have flooded in on GEMA chairman Dr. Erich Schulze on his 70th birthday. Other messages came from German president Karl Carstens, minister of justice Hans Engelhardt and Christian Democrat leader Franz Josef Strauss.

The head of the German copyright society was honored with receptions in Munich and Berlin. At the former, he was awarded the Richard Strauss Medal, which Schulze himself established some 30 years ago for services to copyright law, by GEMA board members. The presentation was made by the daughter-in-law of composer Richard Strauss, who was responsible at the turn of the century for setting up GEMA's predecessor.

The German Association of Music Publishers also presented Schulze with a medal "for merit in supporting the music," an award established on the association's 150th anniversary.

Court Dismisses Beatles Action

Continued from previous page

against the Dick James Organization. Following the return of copyright on all songs written under contract to James, plus other business monies.

In this atmosphere of litigious behavior, on White, managing director of EMI Music Publishing and head of the Music Publishers Assn. (MPA) has been quoted as saying "You spend time and money building a songwriter or artist into a star and you create a monster, and most monsters are unmanageable."

Suing has been reported as usual. "When I was signing my contract, I didn't know what was going on. Losing the songs is like having children taken away from you."

French Producers Say Costs Too High

**PARIS**—Fast-rising studio costs are forcing many producers to move out of Paris in cheaper provincial facilities, according to Serge Ferrera and Marc Lecca of the Studio De Cime in Nice, Cote d'Azur.

A recording costing \$20,000 in Paris might be made for as little as \$7,000 barring overheads in Nice, they say. The problem is not acute for multinational companies with their own studios, they concede, but such considerations may be crucial for the increasing number of independent producers working on low budgets.

CBS Songs To Beef Up Its Presence In France

**PARIS**—CBS Songs-April Music plans to expand its French operation following the worldwide acquisition by the group of MGM-United Artists Publishing. Stan Witold, new group managing director for France, says that CBS-April France will take over the massive MGM-UA catalog for this territory in March, following the CBS purchase of world representation late last year.

Witold, formerly international records and publishing chief of Dreyfus Music, was appointed to his new role at MIDEEM by CBS Songs president Mike Stewart. Replacing former CBS-April Music France managing director Pierre Nebard, who left to head the RCA France publishing arm a year ago, Witold reports to James Watt, managing director of April Music, U.K. and CBS Songs Europe.

MGM-UA publishing interests in France have been represented for several years by a three-man administrative team headed by Lucien Naurin, who will and Witold in the early stages of the transfer of control.

With 95,000 titles to administer among the CBS, April, MGM and UA catalogs, Witold says he expects to increase the present staffing level from seven to 10 by the end of this year.

Finnish Film In RCA Vid Pact

**HELSINKI**—R-Video, a subsidiary of Rautavaara Oy, will handle Finnish distribution of RCA Columbia's video catalog. The firm has signed a nine-title pact with Video Express, the Scandinavian RCA Columbia representative.

The deal covers 110 video software titles, of which 20 will be marketed this year. All have been supplied with Finnish subtitles.

R-Video currently has some 200 retail and rental outlets and is considered the market leader here. The company acquired video rights to movie productions from the local firm Suomen Filmiteollisuus last year.

National Distrib Sought For Steelworkers' Lament

**PITTSBURGH** The anthem of unemployed steelworkers is giving national. The United Steelworkers Union is working on getting nationwide distribution for "Steel Mill Blues," a record that's reportedly sold more than 15,000 copies in the Pittsburgh area.

The song is the creation of Mike Pickering, an 18-year-old college student. He wrote it after his uncle, Bob Sullivan, found himself unemployed after 18 years when a mill in Midland, Pa. closed. The unlikely hit got its start when Sullivan contacted La Motta, host of KDKA-TV's "Evening Magazine," about his nephew's song.

New Amsterdam Theatre To Be Reborn In N.Y.

**NEW YORK** Broadway's New Amsterdam Theatre, which for years unspooled second-run B movies in 2nd Street, is being reconverted into a legitimate Broadway house at a cost of more than \$4 million. The building will be divided into two theatres, a main room for large productions and a rooftop auditorium for smaller productions.

The main room will open this fall with a revival of Jerry Herman's 1960 Tony award-winning musical "Mame," with Angela Lansbury recreating her hit role. The rooftop theatre will open in October. An opera is tentatively slated for that room.

Refurbishing of the landmark theatre, once the home of the famed Ziegfeld Follies, is being made through an industrial development bond financing orchestrated by the New York City Industrial Development Agency.

Through Miles and the station, recording and distribution were arranged for the song. An NFL Stadium donated the studio time, musicians and production costs. National Record Mart agreed to sell the record through its 70 stores, and Mobile Records assumed the responsibility for putting it on jukeboxes.

Proceeds from the sale of "Steel Mill Blues" have been earmarked for food banks established for unemployed steelworkers and their families. To date, \$15,000 has been turned over to the food banks from sales of the single, which lists at \$1.99.

Pickering's effort has received extensive publicity. "Steel Mill Blues" has been featured on network television and radio, and wire service coverage has turned up in newspapers across the country. The USW hopes to use that as a base to break the record nationally.

The union has 5,000 locals, many of which have begun to sell the record. Copies have been sent to President Reagan and members of Congress.

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MARCH 5, 1983 BILLBOARD

# PolyGram & Magnavox Speeding U.S. CD Bow

Continued from page 1

Their sale during the test program was through selected stores carrying Magnavox hardware, primarily department stores. Conventional record retailers are not expected to figure in the program until the post-CD phase. At that time PolyGram is expected to have a digital catalog of more than 100 titles.

Thus, the program will parallel the marketing of compact discs by Sony and CBS, also due to offer players and digital software through hardware accounts this month (Billboard, Dec. 19).

Magnavox, a sister company of PolyGram through its control by North American Philips, holds the license for manufacture of the Philips players in this country.

The WEAs labels will start off with about 25 titles this month, with company labels in each of the countries joining in the European launch determining their own release pattern, according to Elliot Goldman, WCJ senior vice president. He indicates there are as many as 75 titles in the digital pipeline in various stages of preparation.

While the WEA group's entry into the digital field may start a strong push and contemporary element into the field, thus far leaning heavily on the classical side, the group's classical label, Nonesuch, is also expected to figure among early releases. Like other classical labels, Nonesuch has

## Entertainment Channel Ends Pay Operations

Continued from page 6

entertainment Channel will continue to purchase programming produced by the networks and other special features, with a long-term relationship not only with RKO/Niederlander but the BBC.

Taylor cites adverse economic conditions as a reason for TEC's failure. He also notes that a pay-TV channel was not as viable as had been anticipated. (Viewers had to pay between \$8 and \$10 a month for the service, only \$0.60 each viewer were attracted.)

"The Entertainment Channel encountered a multiparty marketplace that the development team more slowly than anyone had anticipated," Taylor says. "The country's depressed economic conditions delayed the reconstruction of cable systems, it accommodated a rights-free pay channel and discouraged consumers from subscribing to as many pay-TV services as they might otherwise."

Industry insiders believe the channel will stand a much greater chance of success as a basic cable channel centered first on Turner's Taylor points out that the advertiser-supported TEC will include American movies in its mix, a sign that the channel will be aimed more at the general cable audience.

The joint venture of Rockefeller Center Cable Inc. and RCA Cable Inc. has already laid off 161 FTE employees. LAURA FOTTI

been building a pool of digitally recorded material.

WEA's declaration that digital was thought to have been held in part by its unwillingness to share with other labels to pay a royalty to Philips of three cents per disk sold to help defray development costs Goldman would not comment on whether it had accepted the royalty demand, other than to state that "an appropriate arrangement has been made."

Industry observers speculate that for the time being, at least, a de facto royalty is built into the pressing cost structure to neutralize the problem.

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**TASTE TRAIL—Gwen Guthrie discusses her new series "Taste Treat," from her forthcoming LP, with Island president Ron Goldstein in L.A. The disk was produced by Sly Dunbar and Robbie Shakespeare and ships in March.**

**TASTE TRAIL—Gwen Guthrie discusses her new series "Taste Treat," from her forthcoming LP, with Island president Ron Goldstein in L.A. The disk was produced by Sly Dunbar and Robbie Shakespeare and ships in March.**

Continued from page 6

its problems. Why, indeed, should one pay \$10 a month to watch a show that had been pulled off free TV? It's a quality show, but the psychological ramifications are clear.

One cable programmer remarked last week that the Entertainment Channel had "a de facto canon" that it was unable to build recognition among viewers as a service offering a specific need not so HBO, whose mix of movies and music specials, and other special features, has a clearly discernible value.

The industry has been so bullish about how much people would be willing to pay for television, adds this programmer. "They'll pay for basic cable, if just to get a clear picture and sound. Beyond that, the votes are not all in yet."

More philosophical questions about pay-TV were raised at a conference at New York Univ. Feb. 18 and 19. The conference, organized by Arlene Krebs, was called "Communications Satellites, Systems, Services, And Networks." The most interesting panel was the last, "Reflections On The Social And Cultural Impact."

Author Sol Turk, speaking on the subject of pay-per-view, remarked, "The question is what information, especially when that information is valuable. And it becomes valuable when limitations are put on it, when some people can't get it and some can't. Individuals, especially the poor, can't adapt to changing technology if they don't have the money or don't know what's going on."

Communications consultant Bert Cowan added, "Satellites are, or will be, money is, and I believe they will become even greater by the end of 1983, as computer software manufacturers join cartridge makers in saturating the medium."

Sirius Software, for one, has linked with Fox Games for the express purpose of gaining mass media exposure for its computer game line, which includes the first major new-venture software houses have lined up venture capital in order to fund the million-dollar projects. The industry expects requires.

# Market Quotations

As of closing, Feb. 24, 1983

Annual High	Low	NAME	P-E (1982)	High	Low	Close	Change
115	75	Alco Corporation	11	114	11	15.18	1
48	28	American Can	11	58	52	53.25	0.75
35	25	American Radio	11	10	8	10.15	0.15
115	4	Automotive	11	163	56	56.00	0.00
47	33	CBS	12	226	267	275.25	2.00
273	30	Colson	12	226	267	275.25	2.00
81	5	Cray Corporation	25	203	75	75.75	2.25
72	47	Dunaway	11	91	44	44	0.00
79	5	Eastman	12	147	21	21.00	0.00
202	114	Gulf + Western	12	48	25	24.25	0.25
26	16	Handman	12	48	25	24.25	0.25
61	1	Integrity Entertainment	10	38	7	7.00	0.00
93	3	Kel	12	28	7	7.00	0.00
62	34	Memphis Electronics	12	861	48	48.00	0.00
31	10	Mellor	2	2375	10	10.00	0.00
81	48	3M	11	124	38	37.00	2.00
115	8	Microlink	23	1448	111	111.00	11.00
58	1	Motorola	10	328	58	57.00	0.00
15	5	Omni Corporation	11	212	7	7.00	0.00
30	1	Powers Electronics	2	188	18	18.00	0.00
27	13	RCA	10	4625	23	22.00	Unch
18	11	Sony	10	5433	12	12.00	0.00
31	25	Storer Broadcasting	29	296	28	28.00	0.00
45	27	Supermedia	11	36	3	3.00	0.00
40	27	Tel Broadcasting	11	72	42	41.00	0.00
63	27	Warner Communications	8	4312	28	27.00	0.00

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABCO	17400	21	21	Kutson Electronics	4000	3	3
Delta Packaging	1600	11	11	Reeves	2000	10	10
Delta Packaging	1600	11	11	Reeves	2000	10	10
Koss Corp	4400	41	41	Schwartz Brothers	15000	174	174

Over-the-counter prices shown here or may not represent actual transactions. Rather, they are a guide to the range within which some securities could have been sold or bought at the time of compilation. The securities are not necessarily listed on the New York Stock Exchange. For more information, contact the following: Delta Packaging, Inc., 4801 West Reynolds, Suite 100, Tulsa, Okla. 74106; Koss Corp., 13555, (213) 841-3781; number of the New York Stock Exchange.

## Cable Watch

"The Pirates of Penzance" had its joint theatrical-pay-per-view debut Feb. 19, and the results, as usual for recent pay-per-view events, were mixed. In their numbers, the airing of the Universal picture failed to attract a significant viewership—less than 10% of the total available, or 100,000 households.

As for the concept itself, its future has not moved one way or the other from its traditional marginal balance state. Will pay-per-view become profitable, and if so, what types of programs will it take?

If "Pirates" is any indication, it

will take something other than a movie musical. The picture did not transfer well to the television screen, and the sound tended to fade in and out, while many movies later brought to it, both sides of the picture were cut off. Somehow, for \$10, one expects better.

Still, the experiment had a number of interesting byproducts. It was an enjoyable introductory segment hosted by Sallie & Meigs, and a cast of popular performers: Linda Ronstadt, Rex Smith, Angela Lansbury, George Rose and the stand-out performance by Kevin Kline in the night track, as are the Black Tie Network and Oak Industries.

## Game Monitor

Continued from page 26

The latter category includes Datamost, Broderbund, On-Line, Synapse and Sierra On-Line. All of these are likely to enter into television marketing by the Christmas season this year.

Many believe that the major stumbling block to staying independent at all in the enormous cost involved in buying the medium, which, indirectly, assures shelf space in increasingly crowded computer/video game stores and departments. Uniting up investment capital for advertising is, therefore, but one of the ability of third party software publishers to stay independent.

What are they up against? Activision's television budget for 1983 is \$40 million. Image, for January and February alone, budgeted \$5 million. Parker Brothers' video game division recently upped its previously announced \$6 million budget to \$36 million.

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# Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

March 2, 6th Annual Bay Area Music Awards (BAMMIES), Civic Auditorium, San Francisco.

March 4, Nashville Songwriters Assn. International (NSAI) showcase (4), achievement awards ceremony, Nashville, Tenn. 11.

March 4-6, Hyatt Regency, Nashville.

March 6, International Tape/Disc Assn. (ITAI) seminar, Diplomat Hotel, Hollywood, Fla.

March 7, Songwriters Hall of Fame 1983 award winners induction, Waldorf Astoria, New York.

March 8-9, Satellite Telecommunications Technology seminar, Loew's L'Enfant Plaza, Washington.

March 9 National Music Publishers' Assn. Song Awards, Hermitage Hotel, Nashville.

March 10-12, American Choral Directors' convention, Hyatt Regency, Chicago.

March 11-13, 15th annual Filmfest Midwest, Marriott O'Hare Hotel, Chicago.

March 13-15, Ohio Cable Television Assn. annual convention and trade show, Hyatt Regency, Columbus.

March 14-16, Electronic Industries Assn. annual spring conference, Shoreham Hotel, Washington D.C.

March 15-18, Audio Engineering Society's 73rd convention, POC Congress Center, Endhoven, Holland.

March 16, New York Market Radio Broadcasters Assn. "Big Apple Radio Awards," Sheraton Centre Hotel, New York.

March 16-20, Gulf Arab Marketing & Exhibition Company and AMA Berlin's Audio-Video fair, Abu Dhabi.

March 20-25, Music Teachers' National Assn. convention, Hyatt Regency, Houston.

March 22-24, Electronic Imaging Systems conference, Andover Inn, Andover, Mass.

March 24-25, Georgia Cable Television Assn. annual convention, Atlanta Marriott.

April 5, 9th Annual Juno Awards telecast, Toronto Hilton Harbour Castle Convention Centre.

April 5, American Marketing Assn. conference, Chicago Downtown Marriott.

April 7, The Economics of Cable TV seminar, Park Lane Hotel, New York.

April 10-13, National Assn. of Broadcasters convention, Las Vegas Convention Center.

April 10-13, Gospel Music Week, Opryland Hotel, Nashville.

April 10-13, Gospel Music Assn. board meeting, Opryland Hotel, Nashville.

April 11, Women in Communications 13th annual Maria Awards, Waldorf-Astoria, New York.

April 13, Gospel Music Assn. Dove awards show, Opryland Hotel, Nashville.

April 10-14, National Assn. of Record Merchandisers, Concourse Hilton, Miami Beach.

April 17-21, Billboard's Video Game Conference, Westin Miyako Hotel, San Francisco.

April 17-21, National Public Radio convention, Hyatt Regency, Minneapolis.

(Prepared with the resources of Video Marketing Game Letter)





# CBS Demands Approval On Imported Product Flow

Continued from page 1

supplier to import any particular recording. Anyone wishing to import a CBS recording is told to first receive a letter of authorization, stating the terms under which the recording may be imported.

The spokesman says that CBS will judge each recording individually as to whether it will allow its importation. He stresses that the label will not allow product to be imported into the U.S. which it plans to release domestically, and that the letter of authorization contains no provisions for an importer to pay CBS for the right to import its product here.

Citing Section 602 of the Copyright Act, which became effective Jan. 1, 1978, the letter says that "a copyright is infringed if copies of phonorecords of the copyrighted work, manufactured outside the U.S., are imported into the U.S. without the permission of the U.S. copyright owner." The statute prohibits importing of records with-

out the permission of the owner of the U.S. copyright for the holder of the exclusive U.S. distribution rights).

The statute applies to records and tapes made lawfully outside the U.S. as well as illicitly made product (and applies to anyone who distributes or sells unlawfully imported products as well as the importer himself), the letter continues.

"The reason for this letter," the CBS spokesman says, "is that we have been getting inquiries from producers who have been confused as to where they stand on the temporary question. It became clear to us that we should take a position publicly and uniformly so that everybody knows where we stand and the information doesn't have to be disseminated piecemeal."

The CBS letter is the latest effort by the major multinational record companies to control the flow of imported product. WEA recently signed an agreement with JEM

whereby JEM will get the exclusive rights to import product by acts signed to WEA subsidiaries abroad (Billboard, Jan. 29). To protect its exclusivity, WEA and JEM will separately register the copyright of the foreign-released product in the U.S., but the CBS legal spokesman indicates that CBS automatically assumes it has the exclusive legal rights in the U.S. to its foreign product.

The spokesman says that if, for example, the CBS subsidiary in Italy has the rights to an act whose product has not been released by CBS in the U.S., CBS here still has the exclusive rights to that act's product under its agreement with the subsidiary. "There is a U.S. copyright for that song, even if the act is signed to our Italian subsidiary. And we are the people who have the right to enforce that copyright. Essentially, it is the same as if the act were signed to the American company."

This represents an expansion of the position CBS took last summer when it sued Import Records in New York and Scorpio Records in Philadelphia (Billboard, July 3, 1982). In those cases, CBS sued

only over product released abroad by artists signed directly to the U.S. company. Important added to the CBS position without a fight, while the Scorpio suit continues.

The Scorpio suit is presently the only such legal action being undertaken by CBS, though the spokesman says that the label has sent out a number of letters asking importers not to bring in certain product. He says the importers have complied with the requests.

The letter points out that a letter from CBS authorizing the importation of any sound recording relates only to the record itself. A separate approval may have to be gotten from the publishers of the songs, but the CBS spokesman says that as far as he knows no publisher has yet gone to court to enforce that right.

Further, the Copyright Act reads that "The Secretary of the Treasury is authorized to prescribe, by regulation, a procedure under which any person claiming an interest in the copyright in a particular work may, upon payment of a specified fee, be entitled to notification by the Customs Service of the importation of

articles that appear to be copies or phonorecords of the work."

However, says the spokesman, that provision of the law was never put into effect and neither the Treasury nor the Customs Service has a list of who owns what copyrights where. Nor does the Customs Service have the authority to stop the importation of any records manufactured legally abroad.

The letter says that CBS itself is currently working on a way of identifying what imports it has authorized, either by publishing periodic lists or embossing the packages in some way. The spokesman says a decision has not yet been worked out as to how this will be done.

"Copyrights covering a particular recording may be controlled by different owners in different countries, and you cannot assume safely that the company which releases a title in a foreign country controls the U.S. copyright also. If you want to know who owns any selection in the U.S., you will have to check," reads the letter. "You must remember that you will continue to be responsible for the legitimacy of the goods you handle."

## MOSTER TURNED DOWN? DON'T GIVE UP... STEVE SCHULMAN IS YOUR ANSWER

PHILADELPHIA—Steve Schulman's National Label Distributing Company is a national distribution service set up with the key independent distributors across the country to expose, market, merchandise and promote your product. If you believe enough in your product to spend time and money on it and it is passed on by the majors, that doesn't mean it's a loser. Many passed-on masters have gone on to be hits. Steve Schulman will get your product into the majors and give you the opportunity to guide your own destiny in the record business.

Understanding the problems of the small indie we have structured a very fair, affordable fee to set your label up as a nationally distributed record company.

For further information call Steve Schulman at distribution headquarters, 215 477-0994 or write to Steve Schulman, P.O. Box 12666, Philadelphia, PA 19129.

## INVITATION FOR PROPOSALS TO PURCHASE OR LEASE THE ASSETS OF DEVIL'S LAKE CORRAL LTD. EDMONTON, ALBERTA

Peat Marwick Limited, Receiver and Manager will consider written proposals to purchase or lease the assets of Devil's Lake Corral Ltd. The assets comprise an entertainment theatre complex with associated campground and recreational facilities. The property (17.34 acres) is located on the north shore of Devil's Lake approximately 4 miles from the Town of One Mile. The town is approximately 14 miles from central Edmonton.

The thirty-thousand sq. ft. building with a seating capacity of 1500 has been utilized as an entertainment facility for dinner shows and dances with celebrity performers. The complex has also been used as a TV production studio.

All proposals which will be subject to the approval of the Court of Queen's Bench of Alberta must be submitted in writing no later than Wednesday, March 30, 1983 to Peat Marwick Limited in Edmonton, Alberta, Attention: Mr. B. Trypka.

Further information regarding the assets of the business, including general background information, may be obtained by writing to Mr. B. Trypka in Edmonton, Alberta at (403) 421-4114.

**Peat Marwick Limited**  
Receiver and Manager, Devil's Lake Corral Ltd.  
1100 Principal Plaza, 16th Floor  
Edmonton, Alberta, Canada T5J 3N6

## SUPPLIERS REEVALUATE POLICY

# Chain Lending Albums To Clerks

Continued from page 3

people to raising questions, however, is in the categorization of the product as defective merchandise. Greenwood himself admits it "probably" is. His reason for that qualified answer, he adds, is that privilege has been offered "as long as I can remember—as far as I know, it's chain-wide."

"We have the right to return product to our suppliers, and this policy allows us to sell more product by exposing it to more," Greenwood says, further asserting that his stores' average sales figures are in line with manufacturer return ceilings, or significantly under those percentages. "We use a small portion of that returns allowance to expose product on the vendors' behalf, and we do it quite successfully," he notes.

A spot check of Licorice outlets verifies that managers place the borrowed goods in their defective product stock, for recycling to distributors. But, contrary to Greenwood's surmise, not every store allows its clerks to take advantage of the privilege. At least one store in the chain location has reportedly reserved the clerks' access to the "borrow book" an apparently prohibitory move that an employee attributed to managerial concern over discrepancies in a paid inventory accounting.

Joel Schoenfeld, the RIAA counsel on antitrust, confirms that he's notified member labels of the practice, but thus far no formal action has been taken by the association. "We did look into the matter," reports Schoenfeld, "and we determined that there was some validity to the claim that stores had used this policy."

"Beyond that, however, we could not find out whether it was a chain-wide situation. Right now, my only concern is whether material was returned as defective."

A poll of selected major distributors, further confirms that top sales executives are concerned about the existence of such a policy. But how those firms will respond remains unclear, since those interviewed would only say they are now evaluating the "borrow book" policy. Indeed, key sales executives at three

major recorders the suppliers' dilemma, although they declined attribution.

Observed one label sales vice president, "As an accountant, there are no problems with Licorice, and haven't been. Their credit is excellent, their payments are always up-to-date, and Greenwood is very above-board, very accessible and forthright in his dealings. If Licorice can maintain that privilege and stay in line with their returns—and I know, without looking, they generally keep them at a manageable level—then it may not be a major problem."

"But if this thing were to mushroom, we'd have to take a very hard line. My competitors and myself could be faced with a system at all the Camelot stores, all the Wherehouse stores, all the Record Bar stores. If a thousand clerks nationally were borrowing each week, then those costs to us would be enormous."

His views echoed the feelings of several distribution executives who deemed the policy a Pandora's box more for its potential spread—and possible mismanagement—than for any effect currently detected in dealings with the Licorice Pizza stores.

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# Billboard

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WEEK END	DATE	TITLE-Artist (Producer) Writer, Label & Number (Distributing Label)	#	WEEKS ON CHART	WEEKS AT NO. 1	TITLE-Artist (Producer) Writer, Label & Number (Distributing Label)	#	WEEKS ON CHART	WEEKS AT NO. 1	TITLE-Artist (Producer) Writer, Label & Number (Distributing Label)	#	WEEKS ON CHART	WEEKS AT NO. 1
★	4	7 <b>BILLIE JEAN</b> —Michael Jackson (Frank Zappa) Jackson, A&M 7-23293	1	1	1	12 <b>THE WOMAN IN ME</b> —Suzanne (Barry Mann) M. Clark, J. Berlin, Asylum 7-7805 Warner Bros.	33	12	1	77 <b>LAND OF A THOUSAND DANCES</b> —Coco Rodriguez (Frank Stallone) J. Kanner, A. Dainoff, WB Music 8-1914	WM	68	68
★	12	2 <b>SHAME ON ME</b> —The S.O.S. Band (Lenny Waronker) J. Crawford, Capitol 3-187	10	1	1	41 <b>JEOPARDY</b> —Greg Kihn Band (Matthew Rand) Kandel, Kinn, WEA, Borealis 7-0847	WM	68	68	78 <b>BREAD AND BUTTER</b> —Robert John (George Talbot, J. Parks, J. Friedman, CBS) 1-184	CLM	79	29
★	13	1 <b>STRAY CAT STRUT</b> —Satin Cats (David Byrne) J. Byrne, Columbia 3-1022	10	1	1	35 <b>I'M ALIVE</b> —Bob Diamond (Rick Baruch, David Rapp) Sapp, New Diamond, R.	CLM	70	29	79 <b>SOME KIND OF FRIEND</b> —Barry Manilow (Barry Manilow) J. Kanner, A. Dainoff, WB Music 8-1914	CLM	79	29
★	14	10 <b>DO YOU REALLY WANT TO HURT ME</b> —Culture Club (David Byrne) J. Byrne, Columbia 3-1022	10	1	1	39 <b>POISON ARROW</b> —Joni Mitchell (Joni Mitchell) WEA, Borealis 7-0847	CLM	70	29	21 <b>SEXUAL HEALING</b> —The Cure (Robert Smith) J. Kanner, A. Dainoff, WB Music 8-1914	CLM	79	29
★	15	11 <b>HUNGRY LIKE THE WOLF</b> —Bob Dylan (David Byrne) J. Byrne, Columbia 3-1022	10	1	1	3 <b>LITTLE TOO LATE</b> —The Jitters (Rick Baruch, David Rapp) Sapp, New Diamond, R.	CLM	70	29	21 <b>MANEATER</b> —Cyndi Lauper (Cyndi Lauper) J. Kanner, A. Dainoff, WB Music 8-1914	CLM	79	29
★	16	6 <b>BABY, COME TO ME</b> —Paul Anka (David Byrne) J. Byrne, Columbia 3-1022	10	1	1	38 <b>TIED UP</b> —Steve Nieve (John Farnham) J. Farnham, RCA 3-1022	CLM	70	29	71 <b>THE BLUES</b> —Robert Stewart and Paul Simon (Paul Simon, Leony Newman) J. Kanner, A. Dainoff, WB Music 8-1914	CLM	79	29
★	17	7 <b>22 YOU AND I</b> —Eddie Rabbitt (David Byrne) J. Byrne, Columbia 3-1022	10	1	1	40 <b>MAKE LOVE TO YOU</b> —Paul Anka (David Byrne) J. Byrne, Columbia 3-1022	CLM	70	29	NEW <b>LOVE MY WAY</b> —Percy Sledge (David Byrne) J. Byrne, Columbia 3-1022	CLM	79	29
★	18	9 <b>WE'VE GOT TONIGHT</b> —Bobby Brown and Shalane Grant (David Byrne) J. Byrne, Columbia 3-1022	10	1	1	48 <b>DON'T TELL ME YOU LOVE ME</b> —Bryan Adams (David Byrne) J. Byrne, Columbia 3-1022	CLM	70	29	NEW <b>TOO MUCH LOVE TO HIDE</b> —Cyndi Lauper (Cyndi Lauper) J. Kanner, A. Dainoff, WB Music 8-1914	CLM	79	29
★	19	11 <b>BACK ON THE CHAIN</b> —The Pretenders (David Byrne) J. Byrne, Columbia 3-1022	10	1	1	44 <b>WINDS OF CHANGE</b> —Jefferson Starship (David Byrne) J. Byrne, Columbia 3-1022	CLM	70	29	NEW <b>SWINGIN'</b> —John Anderson (David Byrne) J. Byrne, Columbia 3-1022	CLM	79	29
★	20	10 <b>PASS THE BUTCHER</b> —Mick Jagger (David Byrne) J. Byrne, Columbia 3-1022	10	1	1	45 <b>SO CLOSE</b> —Bryan Adams (David Byrne) J. Byrne, Columbia 3-1022	CLM	70	29	NEW <b>ROCK THE CASABLANCA</b> —The Cure (David Byrne) J. Byrne, Columbia 3-1022	CLM	79	29
★	21	14 <b>YOU ARE—Lenny Kravitz</b> (David Byrne) J. Byrne, Columbia 3-1022	10	1	1	47 <b>BURNING HEAT</b> —Santitas (David Byrne) J. Byrne, Columbia 3-1022	CLM	70	29	NEW <b>SHOPPIN' FROM A TO Z</b> —Tom Petty (David Byrne) J. Byrne, Columbia 3-1022	CLM	79	29
★	22	16 <b>ALL RIGHT</b> —Cher (David Byrne) J. Byrne, Columbia 3-1022	10	1	1	48 <b>LIES</b> —Thelma Houston (David Byrne) J. Byrne, Columbia 3-1022	CLM	70	29	NEW <b>HEART OF THE NIGHT</b> —Joni Mitchell (David Byrne) J. Byrne, Columbia 3-1022	CLM	79	29
★	23	13 <b>YOUR LOVE IS DRIVING ME CRAZY</b> —Santitas (David Byrne) J. Byrne, Columbia 3-1022	10	1	1	49 <b>CHANGE OF HEART</b> —The Pretenders (David Byrne) J. Byrne, Columbia 3-1022	CLM	70	29	NEW <b>SEX (I'M A) Woman</b> —Cyndi Lauper (Cyndi Lauper) J. Kanner, A. Dainoff, WB Music 8-1914	CLM	79	29
★	24	18 <b>DOWN UNDER</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	10	1	1	50 <b>IT'S RAINING MEN</b> —Marilyn Gaye (David Byrne) J. Byrne, Columbia 3-1022	CLM	70	29	NEW <b>ONLY YOU</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	CLM	79	29
★	25	15 <b>SEPARATE WAYS</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	10	1	1	51 <b>I LIKE IT</b> —Debbie (David Byrne) J. Byrne, Columbia 3-1022	CLM	70	29	NEW <b>MINIMUM LOVE</b> —Mick Jagger (David Byrne) J. Byrne, Columbia 3-1022	CLM	79	29
★	26	17 <b>TWILIGHT ZONE</b> —Gordon Lightfoot (David Byrne) J. Byrne, Columbia 3-1022	10	1	1	52 <b>I CAN'T STAND STILL</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	CLM	70	29	NEW <b>PLEASE MR. POSTMAN</b> —Mick Jagger (David Byrne) J. Byrne, Columbia 3-1022	CLM	79	29
★	27	15 <b>ALLENTOWN</b> —Billy Joel (David Byrne) J. Byrne, Columbia 3-1022	10	1	1	53 <b>NICE GIGS</b> —Mick Jagger (David Byrne) J. Byrne, Columbia 3-1022	CLM	70	29	NEW <b>ESCALATOR OF LIFE</b> —Robert Noyce (David Byrne) J. Byrne, Columbia 3-1022	CLM	79	29
★	28	21 <b>ONE ON ONE</b> —Santitas (David Byrne) J. Byrne, Columbia 3-1022	10	1	1	54 <b>SOMETHING TO GRAB FOR</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	CLM	70	29	NEW <b>KEEP IT TIGHT</b> —Linda Ronstadt (David Byrne) J. Byrne, Columbia 3-1022	CLM	79	29
★	29	24 <b>BREAKING US IN TWO</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	10	1	1	55 <b>IT MIGHT BE YOU</b> —Linda Ronstadt (David Byrne) J. Byrne, Columbia 3-1022	CLM	70	29	NEW <b>SPACE LOVE</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	CLM	79	29
★	30	27 <b>FALL IN LOVE WITH ME</b> —Linda Ronstadt (David Byrne) J. Byrne, Columbia 3-1022	10	1	1	56 <b>I DON'T CARE ANYMORE</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	CLM	70	29	NEW <b>THEY'RE A BUNCH OF GOODIES</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	CLM	79	29
★	31	18 <b>I KNOW THE REASON GODING ON</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	10	1	1	57 <b>WHIRLY GUY</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	CLM	70	29	NEW <b>YOU GOT LUCKY</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	CLM	79	29
★	32	12 <b>GOODY TWO SHOES</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	10	1	1	58 <b>THE CLAPPING SONG</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	CLM	70	29	NEW <b>SHOOT FOR THE MOON</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	CLM	79	29
★	33	15 <b>HEART TO HEART</b> —Santitas (David Byrne) J. Byrne, Columbia 3-1022	10	1	1	59 <b>SHE BLINKED ME WITH SCIENCE</b> —Thelma Houston (David Byrne) J. Byrne, Columbia 3-1022	CLM	70	29	NEW <b>YOU ARE IN MY STIM</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	CLM	79	29
★	34	21 <b>COME ON EILEEN</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	10	1	1	60 <b>SHOULD I STAY OR SHOULD I GO</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	CLM	70	29	NEW <b>DIRTY LAUNDRY</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	CLM	79	29
★	35	24 <b>ON THE LOOSE</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	10	1	1	61 <b>ALWAYS</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	CLM	70	29	NEW <b>WINDY</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	CLM	79	29
★	36	19 <b>AFRICA</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	10	1	1	62 <b>THE FANATIC</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	CLM	70	29	NEW <b>HAND TO HOLD ON TO</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	CLM	79	29
★	37	26 <b>I'VE GOT A HOT 'N' ROLL</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	10	1	1	63 <b>WAY HOME</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	CLM	70	29	NEW <b>NEW FRONTIER</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	CLM	79	29
★	38	21 <b>HEART TO HEART</b> —Santitas (David Byrne) J. Byrne, Columbia 3-1022	10	1	1	64 <b>THE FANATIC</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	CLM	70	29	NEW <b>THEY'RE A BUNCH OF GOODIES</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	CLM	79	29
★	39	24 <b>ON THE LOOSE</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	10	1	1	65 <b>WHAT LOVE IS</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	CLM	70	29	NEW <b>GOING DOWN</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	CLM	79	29
★	40	19 <b>AFRICA</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	10	1	1	66 <b>LOVE ME AGAIN</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	CLM	70	29	NEW <b>THEY'RE A BUNCH OF GOODIES</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	CLM	79	29
★	41	26 <b>I'VE GOT A HOT 'N' ROLL</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	10	1	1	67 <b>BEAT IT</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	CLM	70	29	NEW <b>HEARTBREAKER</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	CLM	79	29
★	42	21 <b>HEART TO HEART</b> —Santitas (David Byrne) J. Byrne, Columbia 3-1022	10	1	1	68 <b>THE OTHER GUY</b> —The Jitters (David Byrne) J. Byrne, Columbia 3-1022	CLM	70	29				

Suppliers are awarded to these products on the basis of the greatest supply and sales growth this week (Weeks 1-10). Suppliers are awarded to other products demonstrating significant growth. In recording industry sales of records sold for sales of 1,000,000 units (each) by the artist and by the record company.

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INTERNATIONAL MUSIC INDUSTRY CONFERENCE

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There will be no refunds on registration cancellations after April 8, 1983, although substitutions may be made. Any cancellation prior to that date will be subject to 10% cancellation fee. Registration will be \$75.00 higher at the door.

**Note:** Registration does not include hotel or air fare costs

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**HOTEL RESERVATIONS:** Hotel space is limited and must be reserved by March 31, 1983, to ensure availability. All room reservations must be made through Billboard. Note: Should rooms no longer be available in the price range you have selected, next nearest price will be secured. Prices may vary slightly due to variations in exchange rate at time of reservations.

Please circle accommodations & rates you would like to reserve.

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Double	Dbl.	Dbl.
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\$52	\$120	\$220
	\$99	\$131
	\$107	\$147

### PENINA HOTEL

	1 Bed. Suite	2 Bed. Suite
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Double	Dbl.	Dbl.
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\$36	\$107	\$147
	\$48	\$66
	\$58	\$78

Rates include continental breakfast

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## News

## Toto The Big Story At 25th Annual Grammy Awards

Continued from page 4

Miles Davis, who first won in 1960, and engineer Al Schmitt, first a winner in 1962 (Davis' performance in the nationally-released show was considered surprising, because he seldom attends such functions).

John Williams won the Grammys for best original score for the sixth consecutive year, with "E.T." coming on the heels of "Star Wars," "Close Encounters Of The Third Kind," "Superman," "The Empire Strikes Back" and "Raiders Of The Lost Ark." The "E.T." theme "Flying" was also judged best instrumental composition, marking Williams' fifth win in that category in the past six years.

The Toto sweep was so thorough that none of their rivals for album of the year were able to score a win in any category. And of their fellow record of the year finalists, only Nelson took home a Grammy. Toto has, to say the least, avenged its loss to A Taste Of Honey of the best new artist Grammy, four years ago.

The year's top classical album was, as expected, "The Goldberg Variations" by pianist Glenn Gould, who died last October. An earlier 1976 Gould treatment of the Bach piece was inducted into the Recording Academy's Hall Of Fame this year, along with Beethoven's "Emperor Concerto" (1978), Pincochet Smith's "Pincochet Boogie Woogie" (1978), the Glenn Miller Orchestra's "In The Mood" (1939) and Hank Williams' "You Cheatin' Heart" (1953).

Here's the complete list of winners, along with each winner's career Grammy total.

**Record of the year:** Bicentennial: Toto Columbia  
**Album of the year:** Toto IV: Columbia  
**Best new artist:** Men At Work: Columbia  
**Producer of the year:** Toto: Third Third

## POP FIELD

**Male:** "Truly, Lorelei Piche: Motown: His first  
**Female:** "You Should Hear How She Talks About You: Melissa Manchester: Arista: Her first  
**Duo or group:** "Up Where We Belong: Joe Cocler & Jennifer Warnes: Island: Their first  
**Instrumental:** "Dances Of The (Theme): Ernie Watts: Quartet-Warner Bros: His first

## ROCK FIELD

**Male:** "Hurts So Good": John Cougar: Arista/PolyGram: His first  
**Female:** "Shadow Of The Night": Pat Benatar: Chrysalis: Her third  
**Duo or group:** "Eye Of The Tiger": Survivor: Scotti Bros./CBS: Their third  
**Instrumental:** "D.N.A.: A Flack Of Seagulls: Jive-Artists: Their first

## R&amp;B FIELD

**Male:** "Sexual Healing: Marvin Gaye: Columbia: His first  
**Female:** "And I Am Telling You I'm Not Go: Janelle Holiday: Golden World: Her first  
**Duo or group:** (a tie) "Let It Whip": Dazz Band, Motown: Their first; "Wanted Be With

You, Earth Wind & Fire: ABC-Columbia: Their sixth  
**Instrumental:** "Sexual Healing": Marvin Gaye: Columbia: His second  
**Song:** "Turn Your Love Around": Jay Gaydon: Bill Champlin, Steve Lukather: Garden Raze Music: Roddick Vents Music/ISH Music: Gaydon and Champlin's second; Lukather's first (split from Toto)

## COUNTRY FIELD

**Male:** "Always On My Mind: Willie Nelson: Columbia: His fifth  
**Female:** "Brian II To Me Gently: Juice New Ten: Capitol: Her first  
**Duo or group:** "Mountain Music: Alabama: RCA: Their first  
**Instrumental:** "Alabama Jubilee: Roy Clark: Church: His first  
**Song:** "Always On My Mind": John Christy: Glen Mark James, Wayne Tompkins: Screen Gems/EMI Music/Rose Bridge Music: Their second

## JAZZ FIELD

**Male:** "An Evening With George Shearing And Mai Torme: Mai Torme: Concord: Jazz: His first  
**Female:** "Gershwin Lives!": Sarah Vaughan: CBS: Her first  
**Duo or group:** "Route 66: Manhattan Transler Atlantic: Their fourth  
**Instrumental, soloist:** "New World Music: Dave Jones, Columbia: His third  
**Instrumental, group:** "More Love: Phil Woods Quartet: Adelphi: His third  
**Instrumental, big band:** "Warm Breeze: Count Basie & His Orchestra: Pablo: Tally: His eighth  
**Jazz fusion:** "Offramp: Pat Metheny Group: ECM: Warner Bros: Their first

**Gospel/inspirational field:**  
**Gospel, contemporary:** "Age To Age": Amy Grant, Myrrh/Wed: Her first  
**Gospel, traditional:** "I'm Following You:

Blackwood Brothers: Voice Bros: Their eighth  
**Soul gospel, contemporary:** "Higher Place: Al Green: Myrrh: World: His second  
**Soul gospel, traditional:** "Precious Lord": Al Green: Myrrh: World: His second  
**Instrumental:** "We Sell My Life To Music: Barbara Mandrell: ABC-Songbird: Her first

## MISCELLANEOUS FIELDS

**Vides:** "Olivia Physical: Olivia Newton John: MCA: Video: Her fourth  
**Comedy:** "Live On The Sunset Strip: Richard Pryor: Warner Bros: His fifth  
**Children's:** "In Harmony 2: Columbia: Lucy Simon & David Levine: producers: Their second  
**Cast show album:** "On Broadway: Phyllis Krieger: composer; Tom Eyck: Lyrics: David Field: producer: Gallen-Warner Bros: Krieger and Eyck's second  
**Ethnic or traditional folk:** "Queen Ida & The Bon Temps Zydeco Band On Tour: Queen Ida: GNP: Concord: Her first  
**Traditional folk:** "Ain't No Goin': Clarence Clemons: Rounder: His first  
**Latin:** "Machos & Mi Salsa: Baby: 82: Machos: Timeless: His first  
**Spoken word, documentary or drama:** "Raiders Of The Lost Ark: The Movie On Record: Columbia: Tom Verghil: producer: His first  
**Historical:** "The Tommy Dorsey-Franz S. Krala Sessions": RCA: Alan Dell, Elton Gabriel, Don Wardell, producers: Their first

## COMPOSING-ARRANGING FIELDS

**Instrumental composition:** "Flying (Theme From ET): John Williams: composer: His 17th  
**Album of original score:** ET: MCA: John Williams: composer: No. 12th  
**Instrumental arrangement:** "Flying (Theme From ET): John Williams: composer: His 17th  
**Instrumental arrangement accompanying vocals:** "Rosanna: Jerry Hey, David Pack: Jeff Porcino: Columbia: Hey's third; Pack's second; Porcino's first

**Vocal arrangement:** "Rosanna": David Pack and arranger: Columbia: His third

## CRAFTS

**Engineering:** "Toto IV: Al Schmitt: Tom Ronson: Greg Lodrigio: David Leonard: Columbia: Schmitt's fifth; Ronson, Lodrigio and Leonard's first  
**Album package:** "Get Closer: Kosh with Ron Larson, art director; Elektra-A&M: Kosh's second; Larson's first  
**Album notes:** "Beamy Berman: (I Gave O) Jazz: John Chabon and Richard Saphire: Time-Life: Their first

## CLASSICAL FIELD

**Album of the year:** "Bach: The Goldberg Variations: Glenn Gould: CBS: Producers: Glenn Gould & Samuel Carter: Gould's second Car Gould's first  
**Orchestral recording:** Mahler: Symphony No. 7 In E Minor: James Levine, conductor, RCA: Producers: Thomas D. Shepard and Jay Daed: Sals: Levine and Sals: First; Shepard's ninth  
**Opera:** "Warner Der Ring Des Nibelungen, Pierre Boulez, conductor: Philips: Producer: Andrew Rabin: Boulez's 17th; Kaden's second  
**Choral performance:** "Barbar: La Damnation de Faust: Margaret Hillis, chorus director, Sea Gull: Sound: conductor: London Mills: Fourth: Sals: 17th  
**Chamber music performance:** "Brahms: The Sonatas For Clarinet & Piano Op. 120: Richard Shiffman: Richard Goode: RCA: Their first  
**Instrumental soloist(s) with orchestra:** "The World Of Rivers: Elgar: Concerto For Violin & Piano: Itzhak Perlman: DG: His 10th  
**Instrumental soloist(s) without orchestra:** "Bach: The Goldberg Variations: Glenn Gould: His third  
**Vocal soloist:** "Vends Aras: Lennyhat Price: London: His 12th  
**Engineering:** "Mahler: Symphony No. 7 In E Minor: RCA: Paul Goodman: His first

## STREET YOUR STUFF

at the  
**1984 World's Fair**  
 New Orleans  
 May 12-November 11, 1984

## THEME SONG CONTEST

We're sponsoring an all-out, nationwide talent search for an original theme song about the ultimate celebration: the 1984 Louisiana World Exposition in New Orleans from May 12-November 11, 1984. We're looking for a song with that distinctive combination of words and music that reflects the fun and festivity of both New Orleans and the 1984 World's Fair. The theme of the World of Rivers-Fresh Water as a Source of Life will be dramatically illustrated throughout the 82-acre site along the banks of the Mississippi River: in domestic and international exhibits, entertainment, food and the arts. Eligibility is open to all. The winner will receive a \$3500 cash prize and worldwide visibility. "Stuff your stuff" but hurry. All cassettes and entries must be postmarked by April 4, 1983. To receive a complete entry package, fill out the coupon today.

Yes, I have what it takes...please rush me an entry package

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 Phone \_\_\_\_\_

return to: Theme Song Contest  
 1984 Louisiana World's Fair  
 Box 1064  
 New Orleans, LA 70158

# Billboard **TOLPS & TAPE**

Chartwise: Most significant week-to-week changes in chart position are indicated. Number of a record's chart position at the time of its peak is shown in parentheses. Records that have been in the chart for 10 or more weeks are indicated by an asterisk. Records that have been in the chart for 20 or more weeks are indicated by a double asterisk. Records that have been in the chart for 30 or more weeks are indicated by a triple asterisk.

THIS WEEK	LAST WEEK	ARTIST	Album (LP, Single, etc.)	Chart Co.	WMA Symbols	Suggested List Price (LP, Cassettes, 8 Tracks)	Black LP, Country LP, Country LP	THIS WEEK	LAST WEEK	ARTIST	Album (LP, Single, etc.)	Chart Co.	WMA Symbols	Suggested List Price (LP, Cassettes, 8 Tracks)	Black LP, Country LP, Country LP
1	1	MICHAEL JACKSON	Thriller	AT&T	●	9.98	BLP 1	37	35	ELKA SARADIN	Live	WEA	●	11.98	
2	2	STAY CATS	But For Speed	WEA	●	9.98		41	16	PRINCE	1993	WEA	●	10.98	BLP 6
3	19	DART HALL & JOHN DATES	W.O.A. (LP)	WEA	●	9.98	BLP 30	42	11	THOMAS DOLAN	Divine's Greatest Hits, Vol. 2	WEA	●	9.98	
6	3	JOURNEY	Frontiers	CBS	●	9.98		47	11	NIGHT RANGER	Classical	WEA	●	9.98	
8	8	BOB SEGER AND THE SILVER BULLET BAND	The Silhouette	CAP	●	9.98		47	27	JOHN COUGAR	American	WEA	●	9.98	
6	6	MEN AT WORK	Business As Usual	CBS	●	9.98	BLP 32	49	5	THOMAS DOLAN	Divine's Greatest Hits, Vol. 2	WEA	●	9.98	
7	40	DURAN DURAN	Not	CAP	●	9.98		43	16	MAPLE GATE	Midnight Love	CBS	●	9.98	BLP 16
8	15	PHIL COLLINS	Hearts In The Rough	WEA	●	9.98		48	4	DEITY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
9	46	TOTO	Toto IV	CBS	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
18	11	FOREIGNER	Wasted Whys	WEA	●	9.98	BLP 2	43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
12	16	PAT BENATAR	Get Nervous	CBS	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
25	3	CHRISTOPHER CROSS	Another Page	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
14	16	TOM PETTY AND THE HEARTBREAKERS	Long After Dark	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
26	5	DEF LEPPARD	Pynotopia	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
21	18	ADAM ANT	Frontiers	CBS	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
17	19	MISSISSIPPI PERSONS	Another Page	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
18	11	SAMMY HAGAR	Don't Look Back	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
19	7	PAUL YOUNG	Travis	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
22	9	CULTURE CLUB	Kissing to Be Clever	CBS	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
21	15	THE CLASH	Combat Rock	CBS	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
22	20	BILLY DOL	The Nylon Curtain	CBS	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
23	9	MUSICAL YOUTH	The Youth Of Today	WEA	●	9.98	BLP 11	43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
24	24	NBC	The London Of Love	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
25	4	JANE FONDA	Love Is A Wonderful Thing	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
26	1	ERIC CLAPTON	Money And Cigarettes	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
27	1	TRUMPET	New Sensation	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
28	1	ERIC CLAPTON	Money And Cigarettes	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
29	1	SAGA	World's Apart	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
30	1	BILLY SQUIER	Emotions	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
31	1	EDGE RABBITT	Radio Romance	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
32	1	JOE JACKSON	Alibi	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
33	1	LITTLE RIVER BAND	Greatest Hits	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
34	1	GOLDEN EARRING	21 Seconds	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
35	1	SUPERSTAR	Forever, Last Words	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
36	1	PATTI AUSTIN	Every Man Should Have One	WEA	●	9.98	BLP 22	43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
37	1	BRAND NEW HEAVEN	Brand New Heaven	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
38	1	BRAND NEW HEAVEN	Brand New Heaven	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
39	1	BRAND NEW HEAVEN	Brand New Heaven	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
40	1	BRAND NEW HEAVEN	Brand New Heaven	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
41	1	BRAND NEW HEAVEN	Brand New Heaven	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
42	1	BRAND NEW HEAVEN	Brand New Heaven	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
43	1	BRAND NEW HEAVEN	Brand New Heaven	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
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49	1	BRAND NEW HEAVEN	Brand New Heaven	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
50	1	BRAND NEW HEAVEN	Brand New Heaven	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
51	1	BRAND NEW HEAVEN	Brand New Heaven	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
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53	1	BRAND NEW HEAVEN	Brand New Heaven	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
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71	1	BRAND NEW HEAVEN	Brand New Heaven	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
72	1	BRAND NEW HEAVEN	Brand New Heaven	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
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77	1	BRAND NEW HEAVEN	Brand New Heaven	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
78	1	BRAND NEW HEAVEN	Brand New Heaven	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
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80	1	BRAND NEW HEAVEN	Brand New Heaven	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
81	1	BRAND NEW HEAVEN	Brand New Heaven	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
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84	1	BRAND NEW HEAVEN	Brand New Heaven	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
85	1	BRAND NEW HEAVEN	Brand New Heaven	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
86	1	BRAND NEW HEAVEN	Brand New Heaven	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
87	1	BRAND NEW HEAVEN	Brand New Heaven	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
88	1	BRAND NEW HEAVEN	Brand New Heaven	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
89	1	BRAND NEW HEAVEN	Brand New Heaven	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
90	1	BRAND NEW HEAVEN	Brand New Heaven	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
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94	1	BRAND NEW HEAVEN	Brand New Heaven	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
95	1	BRAND NEW HEAVEN	Brand New Heaven	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
96	1	BRAND NEW HEAVEN	Brand New Heaven	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
97	1	BRAND NEW HEAVEN	Brand New Heaven	WEA	●	9.98		43	16	ANDY MUMFORD BURNER	Two Eyes	CBS	●	9.98	
98	1	BRAND NEW HEAVEN	Brand New Heaven	WEA	●	9.98	</								



## EX-DOMINO ALLEGES UNDERPAYMENT

## Clapton, Stigwood Are Sued

NASHVILLE—Bobby Whitlock, a former member of Derek & the Dominos, has filed a suit in the chancery court of Davidson County here against Eric Clapton, Robert Stigwood Group Ltd., RSO Records, Throat Music Ltd., Chappell International Music Publishers Ltd. and Polydor International GmbH.

The suit, which was filed Feb. 16, also names as defendants the Robert Stigwood Organization Ltd., the Robert Stigwood Group Ltd., RSO Records, Throat Music Ltd., Chappell International Music Publishers Ltd. and Polydor International GmbH.

In the six-count complaint, Whitlock asserts that he had a written agreement with Clapton, signed in 1970, under which Whitlock was to receive a quarter of all earnings and gross revenues generated by the group. He cites among the records released under this agreement for albums "Layla" (Polydor), "Derek & the Dominos In Concert" (RSO), "Eric Clapton Reunited In Concert" (RSO), "History Of Eric Clapton" (A&M), and the singles "Layla" and "Bell Bottom Blues." Whitlock says his contributions included writing, recording and performing, but that he has received only partial payment for them and no accounting at all.

Polydor and Chappell are cited as the successors in record and publishing rights to Clapton and the group. Throat Music, RSO Records and Whitlock. The complaint says that unless the two successors are enjoined from disbursing the money they have collected from the group's recordings, "the defendants will attempt to disprove or conceal" the funds from Whitlock.

Whitlock, the complaint says, entered into another agreement in 1970 with Clapton and the group. Throat Music, RSO Records and the Robert Stigwood Organization under which the defendants paid Whit-

lock \$38,098.75, promised an accounting of money owed under the 1970 agreement and agreed to pay future earnings according to the terms of that agreement. The complaint says the \$38,098.75 was fraudulently represented by the defendants as being his share from the 1970 agreement, which caused

Whitlock to make the 1979 agreement.

Stigwood is cited in the complaint for failing to act in Whitlock's best interests in his capacity as manager for Derek & the Dominos—since he was thus representing both Whitlock and Clapton, whose interests were "diffusing."

## Chartbeat

• Continued from page 6

place themselves at No. 1 on Billboard's Hot 100. He does it as "Billie Jean" takes over the top spot from Part II Austin & James Ingram's "Baby, Come To Me." The last time a producer had back-to-back No. 1 singles was in October, 1978, when Mike Chapman scored with Exile's "Kiss You All Over" and Nick Gilder's "Hot Child In The City."

And twice in the past two decades, one producer was able to string together three successive number ones. George Martin did it in the spring of

'64 with the Beatles' "I Want To Hold Your Hand," "She Loves You" and "Can't Buy Me Love." Barry Gibb, Karl Richardson and Albhy Galuter scored in the spring of '78 with the Bee Gees' "Stayin' Alive," Andy Gibb's "Love Is Thicker Than Water" and the Bee Gees' "Night Fever."

Those Brits. Fully half of the singles in this week's top 10 are by acts from the U.K. Culture Club and Duran Duran climb to posts four and five. Sheena Easton jumps to eight in her debut with "Yank Kenny Rogers," and the Pretenders and Musical Youth are nine and 10. With the exception of Easton, none of these acts had previously made the top ten.

And this doesn't even count the Stray Cats, who only hit it big after moving to the British Isle from their home on Long Island. The Cats' "Stray Cat Strut" holds at number three on this week's Hot 100, the band's "Built For Speed" album logs its 15th week at number two on the LPs & Tapes charts.

## Atari To Dismiss 1,700 Workers

• Continued from page 4  
system will continue to be manufactured in El Paso, Tex., along with game cartridges. Cartridges will also be manufactured in an existing Atari R&D facility.

The drastic moves come in the wake of a 56% decline in WC's fourth-quarter profits (Billboard, Feb. 26). Fourth-quarter operating income was \$1.2 million, compared to \$136.5 million for the same period a year earlier.

Atari has significantly lost market share in video games over the past two years, as a field it virtually founded became extremely competitive. The popularity of game systems competitive with Atari's, and of software made by independent cartridge manufacturers, has severely hurt the company.

## Bubbling Under The HOT 100

- 101—HEARTBEATS, Tarborough and Peoples, To Let Experience 8044 (Polygram)
- 102—EVERYTHING'S BEAUTIFUL, Dolly Parton & Willie Nelson, Warner Bros. 9242 (CBS)
- 103—THE NEW J. B. SINGER, J. B. SINGER, In Deep 5-DNY 5122 (Buckley)
- 104—BABY GET HIGH, Peter Brown, RCA 11412
- 105—THE G. G. HEAVEN 17, Anita Savio, 105
- 106—I MELT WITH YOU, Modern English, Set 7 2936 (Warner Bros.)
- 107—ATOMIC DOG, George Clinton, Capital
- 108—LIFE IS SOMETHING SPECIAL, New York City Beach Boys, Lane 77975 (A&M)
- 109—ONE OF US, Abba, Atlantic 47881
- 110—I WANT BE HOME TONIGHT, Tony Cayo, Atlantic 901

## Bubbling Under The Top LPs

- 701—VARIOUS ARTISTS, E.T. Storybook, MCA 71000
- 702—HERB MARCOWITZ, Quartet, Columbia C 73675
- 703—THE LIGHT AND LINDA THOMPSON, Shout Out The Magic, Henson Hill 1303
- 704—PAUL HENREID, On My Own Two Feet, Map Music 9000 (Nonesuch)
- 705—EVERETT, All In Good, Mercury M 1005
- 706—ROCK, Love, Elektra 67699
- 707—ROUGH TRADE, For Those Who Think Young, Bizarre 32351
- 708—THE NEW J. B. SINGER, J. B. SINGER, In Deep 5-DNY 5122 (Buckley)
- 709—THE TIME, THE TIME, THE TIME, The Time, Warner Bros. 9242 (CBS)
- 710—THE SYSTEM, Sweet, MCA 71005 (Atlantic)

## Lifelines

## Births

Boy, Andrew Knight, to Leslie and Kent Crawford, Jan. 27 in Santa Monica, Calif. He is assistant to the vice president of sales at Warner Bros. Records.

Girl, Christopher Denise, to Sharon and Mike Smith, Feb. 5 in Columbia, S.C. He manages the Sounds Familiar record store there.

Girl, Kelly Jean, to Linda and James Gregory, Feb. 14 in Kansas City. He is promotion manager for Elektra/Asylum in Kansas City and St. Louis.

Girl, Audrey Mae, to Debi and Jerry Jus, Jan. 4 in Jasper, Ind. He is president of Professional Artists there.

## Marriages

Kris Kristofferson to Lisa Meyers, Feb. 10 in Los Angeles. He is an actor-singer. She is an attorney.

## Bee Gees Lose Lawsuit Over 'How Deep' C'right

• Continued from page 4

mony of the trial came when a short piano section of Selb's song was played for Maurice Gibb, on the witness stand. "I believe that is from 'How Deep Is Your Love,'" Maurice said.

Barry Gibb spent most of one day on the witness stand, during which he frequently hummed the melody, snapped his fingers, and occasionally sang a few measures of "How Deep Is Your Love." He explained to the jury that since neither he nor his brothers read or write music, they composed their songs by singing the melodies into a tape recorder, and the tapes are then transcribed by other musicians into musical scores.

It is in the transcription that a mistake may have been made, according to the song's co-producer, Albhy Galuten. Galuten testified that the disputed copyrighted sheet music for "How Deep Is Your Love" differed from the song the Bee Gees actually wrote, and from the version recorded on "Saturday Night Fever."

## ASCAP Sets New High With Total '82 Receipts

• Continued from page 3

foreign societies on a quarterly basis \$122,960.00, as follows: March, \$22,847.00; June, \$25,823.00; September, \$30,017.00; and December, \$34,273.00. Another \$2,875,000 was distributed, composed primarily of interest earned and included in foreign distribution.

On July 22, the report stated, a foreign distribution, totaling \$15,333.00, was made with money from the following countries: England, \$7,264.00; France, \$3,156.00; Germany, \$2,457.00; Sweden, \$799.00, and South Africa, \$331.00, all of which were for 1980, plus another \$1,366.00 which included

Bobby Hart to Mary Ann Hart, Feb. 14 in Los Angeles. He is a producer-songwriter. She is a singer.

## Deaths

Charles Kullman, 80, of a heart attack Feb. 8 in New Haven, Conn. A tenor who sang at the Metropolitan Opera for 25 seasons, he was one of the first American singers to establish a career in Europe before returning to the U.S. in triumph. He sang a varied repertoire in 402 performances between 1935 and 1960, ranging from Mozart to Wagner. He also taught at Indiana Univ. in Bloomington. Kullman is survived by a daughter, Elise Burke, and a granddaughter, Yvonne Cotti.

Frank Palumbo, 72, Feb. 11 in Philadelphia. He was the proprietor of Frank Palumbo's Theatre-Restaurant, the C.R. Club and Palumbo's Nostalgia Room. There he also ran the Click Club, which featured big bands of the 1940s and 1950s. He is survived by his wife, Kippie, a son and a daughter.

Selle stands to earn millions from the decision. The damages will be awarded at a later hearing. After the verdict, Engerman said he would have to ask for, based on sales and album sales, plus a percentage of the revenue from "Saturday Night Fever."

The soundtrack album from "Saturday Night Fever," is widely regarded as the best selling album of all time. It sold 25 million copies worldwide, and was the No. 1 album in the U.S. for 24 weeks. The single sold over a million copies, and was a top 10 hit for 17 weeks.

While an elated Selle held an impromptu press conference after the decision, the Bee Gees beat a hasty exit. As his brother Barry bustled him through the courtroom door, Robin yelled, "That verdict was a lie—a lie—a lie!"

Later, a spokesman for the group said the Bee Gees would appeal the decision. "The Bee Gees state they did not copy the song and will pursue all available legal avenues to establish their innocence," he said.

2022.000 distributed in December last year.

On Dec. 24, a foreign distribution was made representing 1980 monies due as follows: Argentina, \$294,000; Australia, \$1,869,000; Austria, \$373,000; Belgium, \$607,000; Canada, \$55,538.00; Denmark, \$214,000; Holland, \$1,049,000; Italy, \$1,363,000; Japan, \$1,149,000; Korea, \$258,000; Mexico, \$389,000; Spain, \$562,000; Switzerland, \$677,000; and all other countries, \$269,000.

On Dec. 31, the licensing organization had outstanding advances to members totaling \$7,690,000. During the year, ASCAP wrote off, due to deaths, \$10,385,000.

## RCA Revises Its Policy On Return Rates

• Continued from page 1

announcements of the alteration of its Dec. 31, 1980, return policy. The two-page announcements, dated Feb. 18 and received last week by Billboard, were identical, except that they contained different 17th provisions.

One states, "If your business is more than 51% wholesale, according to an affidavit we will ask you to sign, you will receive a 22% return allowance." The other states, "Any customer whose percentage of wholesale purchases, according to his affidavit, is below 51% will receive an 18% return allowance."

Under the revised general policy disseminated to all, RCA and A&M product customers' return percentages through June 30 will be based on the total selling four-quarter purchases. For July, August and September, return allowance will be based on the prior month's purchases or the fourth preceding month's purchases, whichever is greater. In October, the allowance will be based only on the prior month's purchases.

All requests for 1983 returns must be given to customers' salesmen by Feb. 28, 1984.



# Disk/Tape Buyer Trends Analyzed In New Survey

Continued from page 3

those who bought recorded product in retail in 1981 spent 47% of their dollars in record and cassette stores, 35% in department stores, 26% in discount stores and 19% in "other retail stores," not further identified. Here the changes over the three-year period were minor.

Rock music, as defined by buyers, accounted for 43% of all consumer retail expenditures in the last year surveyed, only one percentage point higher than in the base year. Country increased from 19% to 15%, the biggest gain, while black/disco, again as defined by panelists, plummeted from 14% to 7%. In direct marketing, rock held almost flat at 29% of all purchases, while country increased from 20% to 24%, and pop/cas listening declined from 26% to 21%.

Retail sales of recorded product are still heavily skewed to the young, although the age profile is changing. Buyers 15 to 19 years of age ac-

counted for 18% of all purchases in 1981, down from 23% in 1979. The 20-24 group rose from 23% to 27%, and older groups measured held relatively steady at 26% for the 25-34 year group, and 24% for those over 35. White males dominate the figures.

In direct marketing, the 15-19 group declined from 19% to 12% of all purchases over the three years, while the 20-24 group rose from 18% to 22%, 25-34 held steady at 22%, and the 25-plus category advanced from 21% to 24%.

Gifts accounted for 20% of all sales, says the report, with most bought at retail rather than by mail order. The gift ratio dropped slightly overall over the three years, from 21% in 1979. Gifts dipped from 25% to 22% of all retail purchases, and from 16% to 9% in direct marketing. Gifts accounted for 35% of all sales, proportionately, than LPs.

Complementary copies of the full report are available from the RIAA office in New York.

## Variety of Composers For MCA/B'Way Project

NEW YORK—MCA Music will tap at least six staff writers and editors to prepare a musical score for a Broadway-bound show, "Street Heat."

This unusual approach to the scoring of a musical is necessary because of the wide-ranging musical styles required of the show, which will tell a story of New York street life. "It's Fellini meets 'Chorus Line,'" says Mike Millius, MCA's director of the show, who is based in New York. "We require the hottest kind of inner-city dance music to MOR ballads," adds Millius, chosen by company president Leeds. Leeds says he has been working with the show's producer, Bert Stafford. The show, also described as a "rock opera" by Mill-

us, will have a main theme, but different sets of lyrics will be used throughout the show to advance the moody story plotline.

Leeds says he regards MCA's involvement with musical properties as a "natural response to the technological revolution in sound." He says one of the musical's strengths of music with dramatic and visual components. Musicals convert music into a three-dimensional experience, he says, and he believes a better match for the music of home video and such.

According to Millius, a New York workshop presentation, this summer at his home in a planned Broadway show, this fall.

IRV LICHMAN

## Low Profile For Music At Miami NARM Confab

LOS ANGELES—The steady move by traditional record/tape outlets into non-music product is dramatically illustrated by NARM's recent activity. April 11-13 at Miami's Fontainebleau Hilton. Only two of six seminars address music—sessions on the peripheral areas of classical and children's product.

Most of the seminars are scheduled for 8:30 a.m. p.m. Wednesday (13), that day of the convention. Topics are video software, video games and computer

software. At the same time, sessions on the two music topics will be followed by one on alternative product lines, including blank tape, carrying cases, jewelry, apparel, greeting cards and so on.

While some sessions' panelists are still being confirmed, others are complete. Chairpersons and confirmed panelists are:

—Merchandising Pioneered Video Software: Gene Silverman, Video Trend, "Integrating Video Games Into The Retail Record And Tape Store," Jim McCallum, K&L Staff Records. "Classics: The Growth Music Business," Ivy Moss, Moss Music Group, with John Harter, Columbia, Irwin Katz, R&A Stewart Schwartz, Harmon, Hut Lou Garrett, Calum, and K&L Records, Tower Records. "Alternative Product Lines: Today's Profit And Tomorrow's Potential," Lee Cohen, Licorice Piece, with David Jackson, Peaches, Justin Dudley, Largo Music, and Frank Wolpert, Spec's Music.

## Handeman Co. Net Income Up

NEW YORK—Net income increased 14.4% while sales declined 1.3% in the third quarter ending Jan. 29 for Handeman Co., the giant retailer.

Net income for the third quarter was \$2,461,000 or 55 cents per share, compared to \$2,152,000 or 48 cents per share in the previous third quarter. Sales dropped to \$59,525,000 compared to \$59,307,000.

For the nine month period, net income was \$6,797,000 or 144 cents per share, compared to \$6,566,000 or 141 cents per share in the previous nine months. Sales dropped to \$171,635,000 compared to \$171,635,000. Earnings per share for the first nine months were \$1.52, compared to \$1.47 last year.

**Jazz Series:** What the growing number of new music shows on cable is have done for pop/rock but will occur for jazz when veteran video producer/director Gary Legun and seminal jazz fest producers George Wein teamed up to do a forthcoming series for the tube. It's reported that backlogs of the project are still a major tobacco industry name and a broadcasting issue.

Track happily reports that Nautilus Records, San Luis Obispo, Calif., is receiving payments directly on its accounts receivable, following receipt of checks for this week by its customers from the First Interstate Bank of Beverly Hills, Calif., stating it was rescinding its earlier letter, requesting payments be made directly to the bank (Billboard, Feb. 12). The bank's most recent explicit stated the problem that precipitated the first letter resulted from a dispute between the bank and guarantor of the Nautilus loan. Track has learned the bank was paid in full Feb. 17, culminating a month-long negotiation between the audiology recording firm and the bank.

Expert Buddy Killen, president of Music, Nashville, to take the chair of retiring Bill Denney of Cedarwood Music on the NMPA board. Denney, as reported here earlier, anticipates the industry to stop the Nashville Gay Co. 12-year association, Jerry Leiber and Mike Stoller no longer participate in the management of Hudson Bay Music, now under sole control of Freddy Biznactin. Originally set for a 20-year joint venture, this severance of management ties continues the administration of Leiber & Stoller copyrights by Hudson Bay.

First face-to-face between movie studio reps and retailers since the VSDA Dallas convention last August was reported (11) at the Southern California VSDA chapter. The 8 p.m. session at Grigoli's, Fullerton, is on sales promotion. Track learns from John and Carol Pugh of Video Cassettes Unlimited, Santa Ana, chair president and secretary respectively. Studio execs include Gary Khammer, RCA/Columbia; Tim Clert, Paramount; Donald Gold, Disney; Chris Beukler, CBS/Fox; and Earl Bair, Nostalgia Merchant.

Several ironies underpin Tuesday's capitol, expected to draw the biggest turnout in the world's four-year history. The event is evidence of the support for the music retailers united to increase sales while in Washington, state lobbyists vigorously push for first sale doctrine elimination. In opposition, VSDA members its heaviest lobby over a March 15-16 headline on Capitol Hill. Pugh further notes that the May 3 chapter session on V-rated product will likely be volatile. Recent San Bernardino sheriff raids at member stores find dealers dismayed over statute interpretations.

**VMPA press Leonard Feist addresses the Church Music Council** (11) at the Wednesday afternoon (12) 3:30 conference in Palm Springs in his first appearance before the ecclesiastical musicians. It'll be early April when hearings in Capitol Hill on the new audio and video patents, which redefine first sale doctrine, take place. Staff from the newly formed Senate Subcommittee on patents, copyrights and trademarks was next month is the target for work on the bills, and House aides agree. Opposition to the video bill by retail retailers, it's reported, will be strongest. The judge is Wednesday (12).

The retailers' advisory committee of NARM produced the following recommendations after its recent Feb. 16 palaver. Packages must exhibit strong pilferage resistance with the rigid back and fully secure joining of the plastic window around the cassette and spine delay identification for horizontal merchandising, durability to re-

## FIVE-HOUR SATELLITE-LINKED PREMIERE

## Nashville Cable Net Debuting

By KIP AIRBY

**NASHVILLE**—With nearly seven million subscribers, set nationally, the Nashville-based Nashville Network cable is system makes its debut Monday (7) with a five-hour live broadcast that will incorporate staff and backstage tours, and special one-on-one interviews on Austin, New York, Los Angeles, Chicago, Denver and Nashville.

The network will be launched by a special edition of "Nashville Now," a regularly-scheduled night entertainment feature and one of a variety of programs to be offered by the network.

Initially, Nashville Network will air 18 hours per day of programming, with six of these hours first-run telecasts. All shows produced in-

house by Nashville Network will be available to subscribers in stereo. For its launch, which begins at 9 p.m. EST, "Nashville Now" will spotlight Rockwell and Chris Strachwitz, Emmylou Harris, Bill Monroe, Tanya Tucker, Hoyt Axton, Tammy Wynette, Don Williams, Lynn Anderson, Ed Bruce, Larry Gullun, Ray Charles, Roy Acuff, Mickey Chet Atkins and the Nashville Network Orchestra, among others.

The Nashville Network will offer seven hours Monday-Friday, with additional programming incorporated into the weekend schedule, according to director of programming Elmer Alley. All shows will be Secord-related, including interview dance shows, game shows, sitcoms, and gospel and variety program-

duce showcases as new releases, in time, become catalog, and parallel availability of conventional cassette packaging. ... **Philly's Printing Services** began printing Friday (25) of 12-inch-square flats of Grammy winners for delivery to U.S. retailers. The company is offering Grammy stickers designed to cover previously delivered winner stickers on albums, are also shipping.

**Frankie Carle**, 79, on a 75-day, 55-city U.S. tour with **Joe Grady's "Big Band Cavalcade"**, has just had a new song, "Golden Time," written about him by Gene Carambone. ... **Bay Flacker** received by the January Las Vegas CES has elicited 1,030 applications for more than 700,000 square feet of exhibit space at the June show, according to EIA's Alan Wasylyk. A separate area, Macromark West, will house computer and game hardware and software, and 16 hours of work-shops on the topic are planned.

**ATRA's national executive secretary Sandy Wolff**, his assistant, John C. Hall, and industry label reps bade beginning Monday (28) at the Spruce-Manor Hotel, Nashville, to attempt to negotiate a new collective bargaining pact. The current one expires March 31.

**Compliments To JVC:** Track's editor purchased some of its VCR hardware in February. Last week, in comes a new "Golden Time" video, "Video The Better Way." If you visit a JVC dealer for a demonstration of other equipment. It marks the first time we can remember that such a manufacturer made marketing use of a warranty card. The mailing also contained a complete copy of JVC's Crystal Gaze and husband Bill Gatzlin's reading for their first offspring in September.

Edited by JOHN SIPPEL

## Back Track

**30 years ago this week:** A Billboard survey of managers of the nation's 2,400 radio stations showed that more than 50% of airtime was devoted to DJs and music. ... **Lee Eastman** acquired the **Cherio, Rytow** and **Ross Jungnickel** catalogs. ... **The Music Performance Trust Fund** announced it had collected \$1,344,077 in 1952.

**Perry Como**, Jo Stafford and the **Mills Brothers** topped Billboard's annual DJ poll.

**20 years ago this week:** **Billy Brinn** bought four publishing firms (see **Gold** and **Ed Bruce**). ... **Sony** began moved from Decca, where **Bad Dubs** replaced him, to take over as executive a/c man for **Reprise Records**. ... **WINS** New York started airing the Thursday night Billboard staff record review panels.

**10 years ago this week:** **Bill Records** raised the wholesale price of a \$7.98 album from \$3.40 to \$3.43. ... **John Harper** named West Coast promo boss for **London**. ... **NARIP** formed in Memphis, with **Gene** and **Chris Strachwitz** as co-chairmen.

**Taj Mahal** filed with the California bankruptcy court to have his management pact with **Bill Graham** voided and all commissions returned.

Although music is the main theme, Alley emphasizes that the cable channel is not going to be "a country MTV." He says the network will include a wide range of country music video clips, but he admits there are "difficulties coming to contractual agreements with the Nashville record companies."

Initially, MTV, which has a label-supplied video on a restricted basis and has agreed to indemnification in case of lawsuit against the manufacturer, Nashville Network, is being encouraged to limit its potential use of record company videos. Further, it has not agreed to protect the intermediate use of the labels. Instead, Nashville Network is considering its own videotaping of performances by those artists to be featured on its shows.



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"Rainbow Sleeve"

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"Between Trains"

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"Steal The Night"

**Ray Charles**  
"Come Rain Or Come Shine"

**David Sanborn**  
"The Finer Things"

**Van Morrison**  
"Wonderful Remark"

**The King Of Comedy**

**The King Of Comedy**

**The King Of Comedy**

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